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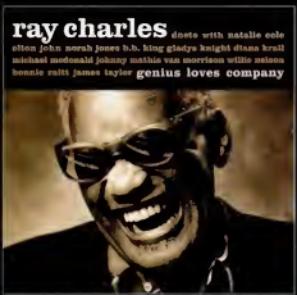
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**West Coast Is Hip-Hopping Again**  
See Page 19

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## HOT SPOTS



### 8 OutRage Over Lyrics

The OutRage organization wants EMI U.K. to void Beenie Man's contract because of his allegedly homophobic lyrics.



### 13 Everything For Baker

Blue Note is using a variety of marketing tools to expose fans to "My Everything," Anita Baker's first studio album in 10 years.



### 17 Summer Magic

The Pixies reunite for their first major trek in 12 years and find themselves playing sold-out shows.

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[www.billboard.biz](http://www.billboard.biz)

## Davis Offers Challenge At NARM

**BMG Chief: Retail Must Improve Customer Experience**

BY ED CHRISTMAN and MARC SCHIFFMAN

SAN DIEGO—An optimistic audience of music retailers warmly received admonishments from industry legend Clive Davis that their business is in dire need of a makeover.

Davis, the chairman of BMG North America, gave the keynote address at the National Assn. of Recording Merchandisers annual convention here. He said brick-and-mortar retail "has a very important, meaningful and substantial

future" and urged the sector to reinvest in stores to prepare for that future.

With all that is going on in the industry, including the growth of digital downloading, stores are really going to be tested, Davis predicted.

"So much of the stores are drab; you are sealing your own fate," he declared. "It's critical now that the standard of who is hired is raised. You are not going to get away with... unattended retail."

Many retailers said that Davis' comments

(Continued on page 60)

**News from NARM**  
Pages 7, 34, 35, 60



From left: acting NARM president Jim Donio presents the Presidential Award to BMG's Clive Davis as (Billboard's Geoff Mayfield looks on.)

## Ray Charles Lives On

New 'Genius' Album Continues Icon's Legacy

BY CHRIS MORRIS

LOS ANGELES—It's one of those situations no label would wish for.

Concord Records is about to release a star-studded duets album by Ray Charles. While the project was highly anticipated in its own right, the legendary performer's June 10 death is expected to propel the title to even greater heights.

In fact, Concord GM Gene Rumsby believes that Charles' final album, "Genius Loves Company," could become the label's all-time best-seller.

Still, Concord resisted

(Continued on page 59)

## Portability Carries Questions

**Biz Debates Model For Subscription Services**

BY BRIAN GARRITY and SCOTT BANERJEE

As anticipation for portable subscription music builds, the plot details for this new chapter in the digital distribution saga remain unclear.

Record labels and digital music service providers are at odds over how much consumers should pay for the ability to move around with content they rent but do not own.

The labels fear that the new services will reduce revenue from their best customers. The service providers are concerned about how much margin they will have to sacrifice to gain access to content.

It is the latest wrinkle in the already complicated economics of music on-demand subscriptions.

Music subscription services—which have yet to offer portability—already are operating with publishing rates in limbo.

Further, they are causing controversy in some artist management circles regarding compensation and what constitutes a sale in the digital world.

Some services have grandfathered

(Continued on page 47)



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Photo: Michael White/WireImage.com

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R. KELLY

PRODUCER OF THE YEAR  
SONG OF THE YEAR "IGNITION"  
Writer: R. Kelly  
Publisher: R. Kelly Publishing, Inc.  
Zomba Songs Inc.



PHARRELL WILLIAMS CHAD HUGO  
(THE NEPTUNES)

SONGWRITERS OF THE YEAR  
Top Producers



BMI ICON AL GREEN

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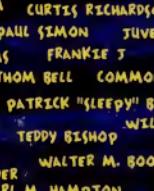
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DAMIE  
DO THAT  
EXCUSE ME MISS  
FABULOUS  
FRONTIN'  
GET LOW  
GOSPEL FOLKS  
HOLDIN' IN

I CARE 4 U  
I KNOW WHAT YOU  
WANT  
IGNITION  
INTO YOU  
LIKE GLUE  
LOSE YOURSELF  
LOVE OF MY LIFE (AN  
ODE TO HIP HOP)  
LUV U BETTER  
MESMERIZE  
MISS YOU  
NO LETTING GO  
PUT THAT WOMAN FIRST

RIGHT THUR  
ROX MIT U (ANNOV  
BABY!)  
SICK OF BEING LONELY  
SO GONE  
SUGA SUGA  
SUPERMAN  
THUG MAHISON  
THE WAY YOU MOVE  
WHEN THE LAST TIME  
WORK IT

D-ROC & KASNE  
(YING YANG TWINS)



## TOP PRODUCERS



IRV GOTTI



JAZZE PHA



LIL' JON



KANYE WEST



MARIO WINANS



MANNIE FRESH



NATE DOGG

ARTIST	ALBUM	PAGE
VARIOUS ARTISTS	Now 15	26
ALISON KRAUSS + UNION STATION	Live	20
YO-YO MA	Vivaldi's Cello	58
JOSH GROBAN	Closer	54
BIG B. RICH	None Of A Different Color	21
SCISSOR SISTERS	Scissor Sisters	87
FINGER ELEVEN	Finger Eleven	43
213	The Hard Way	53
VARIOUS ARTISTS	Home Soundtrack For America	52
THE NOTORIOUS B.I.G.	Ready To Die	51
DIANA KRALL	The Girl In The Other Room	54
NORAH JONES	Come Away With Me	54
KIDZ BOP KIDS	Kidz Bop 8	54
GRUPO CLIMAX	Za Za Za	24
JIM BRICKMAN	Greatest Hits	54
213	The Hard Way	52
The Princess Diaries 2: Royal Engagement		52

ARTIST	TITLE	PAGE
TERROR SQUAD	Lean Back	24
HOOBASTANK	The Reason	24
MARTINA McBRIDE	This One's For The Girls	34
TIM McGRAW	Live Like You Were Dying	30
GHOSTFACE FEATURING MISSY ELLIOTT	Push	21
NINA SKY FEATURING JAIBA	Move Ya Body	27
GEORGE MICHAEL	Jumping	27
MAROONS	She Will Be Loved	21
CARLOS VIVES	Como Tu	24
ASHLEE SIMPSON	Pieces Of Me	24
LINKIN PARK	Breaking The Habit	21
TERROR SQUAD	Lean Back	21
TERROR SQUAD	Lean Back	20
CIARA FEATURING PETEY PABLO	Goodies	20

TITLE	PAGE
HIDALGO	21
KILL BILL, VOLUME 2	21
KILL BILL, VOLUME 2	21
PS2: MADDEN NFL 2005	21

ARTIST	ALBUM	PAGE
GEORGE THOROGOOD & THE DESTROYERS	Evenin' No. 31 (Two 12s)	21
SWITCHFOOT	The Beautiful Letdown	20
FRED HAMMOND	Smoothie 'Bout Love	20
KEVIN LYTTLE	Kevin Lyttle	20
TWELVE GIRLS BAND	Eastern Energy	20
TWELVE GIRLS BAND	Eastern Energy	20
IRATA, STARRIN & STYLIN	Kingdom	20
BILLY BLANKS' TAE BO CARDIO	Cardio	20
WWE: HARD KNOCKS—THE CHRIS BENNETT STORY	WWE: Hard Knocks—The Chris Benett Story	20

## Top of the News

**7** The Industry develops new strategies to fight piracy after an appeals court finds Grokster and Streamload not liable for users' copyrights infringements.

**8** The Outrage organization pushes EMI to cancel reggae artist Beenie Man's contract because of his allegedly homophobic lyrics.

## Music

**13** **The Beat:** Macy Gray and Paula Cole record songs for use in high-profile TV ad campaigns.

**14** **Higher Ground:** Brothers Todd and Troy Collins continue working together on their new venture, Beatmart Recordings.

**15** **Legal Matters:** Artists can now sell their own CDs hours after a performance, but copyright law may present stumbling blocks.

**16** **Jazz Notes:** A group improved by 22 trumpeters launches the second annual Festival of New Trumpet Music.

**17** **Touring:** Major renovations



41

MORY KANTE



44

ALEJANDRO SANZ

and special events with artists like Aretha Franklin mark the 75th anniversary of the newly renovated Greek Theatre.

**19** **R&B:** Such newcomers as Game and Guerilla Black are rekindling the West Coast hip-hop scene.

**23** **Latin Notes:** Billboard makes its annual predictions of Latin Grammy Award winners.

**26** **Beat Box:** The 11th annual Billboard Dance Music Summit sells Giorgio Moroder and Paul Van Dyk as participants.

**29** **Country:** The Del McCoury Band earn 12 nods for the 15th annual International Bluegrass Music Awards.

**33** **Studio Monitor:** Students

can earn college credit through berkleemusic.com to supplement other institutions' music programs.

**19** **Songwriters & Publishers:** Latin singer/songwriters are writing for more acts while advancing their own careers.

## Retail

**33** **A new night,** a new location and increased competition have MTV heavily promoting its Video Music Awards.

**34** **The Indies:** 2004's NARM confab maintains a strong indie presence.

**35** **Retail Track:** Best Buy and Kmart test ways of improving their supply chains.

## QUOTE OF THE WEEK

The fiction that [electronic transmissions] are 'sales' is just that—it's fiction. ■

GARY STEFFELMAN  
Page 87

13

MACY GRAY



48

MISSY ELLIOTT

ARTIST & COMPANY INDEX  
(SIGNIFICANT MENTIONS IN THE NEWS)

Artist	Page(s)	Company	Page(s)
Alejandro Fernández	10	5.1 Entertainment Group LLC	7
Alejandro Sanz	23, 44	ABKCO Music and Records Inc.	44
Anita Baker	13	Audio Exchange International	38
Beenie Man	8	Avgex Holdings	39
Casting Crowns	14	Beatmart Recordings	14
Clara	56	Best Buy Co. Inc.	35, 60
Del McCoury Band	28	BHT Entertainment LLC	14
Guerilla Black	19	Clear Channel Entertainment Inc.	10, 15
Happy Boys	26	Columbia TriStar Home Entertainment	36
HorrorPops	45	EMI Group PLC	8, 26, 39
K-O'S	43	Fearless Entertainment	18
Macy Gray	13	Free Radical Networks	35
Missy Elliott	48	Grokster Ltd.	7
Mory Kante	41	Immediate Inc.	15, 33
Paul Van Dyk	26	Kmart Corp.	35
Pete Pablo	56	MTV Networks	33
Pixies	17	National Assn. of Recording Merchandisers Inc.	3, 7, 34, 35, 60, 61
Ray Charles	3	Ogilvy Writer Management	28
Rolling Stones	44, 60	Relentless Records	39
Tim McGraw	8, 49	United Paramount Network	48

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Digital Rights Management  
How Technology is Changing Film & TV  
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**Beenie Man**  
raises ire of  
gay rights  
group and  
gets dropped  
by MTV



# Upfront

TOP OF THE NEWS



**Del Bryant**  
rises to BMI  
president/CEO,  
succeeding  
Frances W.  
Preston



A SIMPLE PLAN: ITS NEW WARNER MUSIC ALBUM, 'STILL NOT GETTING ANY . . . WILL BE ON DUALDISC'

## DualDisc Arrives In Fall

BY CHRISTOPHER WALSH

The major record labels and 5.1 Entertainment Group will release the first DualDisc titles Oct. 26.

The labels made the announcement Aug. 24 at the National Assn. of Recording Merchandisers Convention in San Diego.

The DualDisc launch follows what the group of labels calls an overwhelmingly positive response to testing of the two-sided CD/DVD hybrid in Boston and Seattle.

A DualDisc is a standard audio CD on one side. Flip it over, and it's a DVD that allows high-resolution, sur-

round sound audio; video; ROM capability; and such additional content as lyrics, still photos, biographies and discographies. Special playback equipment is not required to access the discs' content. The DVD side plays wherever a DVD plays, including a DVD player, gaming consoles and computers. The CD side plays on all but a limited number of CD and DVD players, according to a package insert.

While the introductions of the competing DVD-Audio and Super Audio CD formats have been marked by consumer confusion and generally modest sales, label

(Continued on page 61)

News  
from  
NARM

## 'Vote' Tour Tix Sales Are Rocking

BY RAY WADDELL

Organizers of the Vote for Change tour say they are pleased with initial ticket sales for the politically charged trek and expect shows to sell out by Labor Day.

The tour, first tipped in billboard July 23, features superstar acts performing in nine swing states in October, with the ultimate goal of unseating President Bush come Election Day in November.

Tickets for most shows, including those for Bruce Springsteen/R.E.M., Pearl Jam, Dixie Chicks/James Taylor and Bonnie Raitt/Jackson Browne,

went on sale Aug. 21. Shows headlined by Dave Matthews Band and John Mellencamp go up Aug. 28.

Ticket prices range from \$40 to \$80.

"I was thrilled with the on-sale on a couple of levels," says Rob Light, partner and head of Creative Artists Agency's music division and a coordinating agent for the Vote for Change tour. Proceeds from the shows benefit America Coming Together. The tour is presented in association with MoveOnPAC.

Light says the tour has three strikes against it: a difficult on-sale time period because kids are going back to school and earlier summer tours have depleted discretionary income, a politically charged message and a more restrictive sales process.

"We went up at the end of August, which is absolutely the worst time of the year to go on sale," Light tells *Billboard*. "Consumers have to jump through hoops and can only purchase tickets



over the phone or the Internet. And forget the artist—this tour is about a cause."

Fans purchasing tickets must be of voting age, a naturalized citizen and provide other basic information before they can make a purchase.

"It's basically like making a campaign contribution," Light says. "The process is not so difficult as to stop someone from buying a ticket, but it's a little bit of a hurdle."

Whether patrons agree with the cause or not, they don't seem to have balked at purchasing tickets.

"Bruce sold out all of his shows,"

(Continued on page 59)

demand for federal anti-P2P legislation like the proposed "Induce Act."

"This ruling underscores the need for legislative solutions, and it points out the need for enforcement against individuals engaging in file sharing," says an executive on the corporate level at one major label.

In a shot across the bow of consumers, the RIAA in its latest round of lawsuits extended its list of targets to include users of a new generation of networks like "Douban."

"Just as enforcement strategies for street piracy adapt with changing circumstances, the same goes for

(Continued on page 59)

## Grokster Ruling Fuels P2P Battle

BY BRIAN GARRITY  
and SUSAN BUTLER

NEW YORK—The battle against Internet piracy could shift in earnest to Capitol Hill and further into the homes of individual consumers as the legal case against peer-to-peer networks is increasingly challenged.

The recording industry is promising that a U.S. Court of Appeals ruling that the operators of Grokster and StreamCast are not liable for copyright infringement at the end of its litigation fight with the file-sharing services. The Aug. 19 decision by the Ninth Circuit Court only covers one part of the case, and an appeal to the U.S. Supreme Court to overturn the ruling may even be in the works.

But many legal and label sources predict that either way, the ruling solidifies the industry's conviction that it cannot hinge its fortunes on its success in court against the P2P networks.

A little more than a week following the decision, the Recording Industry Assn. of America expanded the scope of its litigation strategy against consumers who upload music to file-sharing services with the filing of 744 new lawsuits.

Meanwhile, label executives and artist groups are stepping up their

## DOJ's Got A Lock On Piracy

BY BILL HOLLAND

WASHINGTON, D.C.—The record industry's anti-piracy czar has given a thumbs up to the Department of Justice's Operation Digital Gridlock. The program is the federal government's attempt to snare individuals who illegally distribute copyrighted material on peer-to-peer networks.

Attorney General John Ashcroft announced the initiative Aug. 25. Congress passed the "Pirate" law earlier this year to allow the filing of criminal charges in piracy cases.

The announcement follows Federal Bureau of Investigation raids and seizures of computers, software and equipment in Texas, New York and Wisconsin as part of the FBI's investigation into the piracy of copyrighted movies, music and games through P2P networks.

A search was also conducted at Dallas-based Internet service provider Double Planet, which was

(Continued on page 59)

# Beenie Man Spurs 'OutRage'

Reggae Singer's Lyrics Offend Gay Rights Group

BY PAUL SEXTON

LONDON—A prominent gay rights group in Britain is stepping up its campaign against what it views as homophobic lyrics by a number of reggae acts.

The OutRage organization has attracted widespread media coverage in the United Kingdom in recent days, first by calling on EMI Records U.K. to cancel its contract with controversial Virgin Records reggae artist Beenie Man, even though he is signed to its U.S. company.

EMI Music U.K. declined comment. But Virgin said in a statement, "The Beenie Man lyrics in question are from songs released on independent labels not affiliated with Virgin Records. We do not condone violence."

In the United States, MTV has taken action against Beenie Man. On Aug. 24, the channel yanked him from an Aug. 28 concert it is presenting in Miami the night before the Video Music Awards after gay groups announced plans to protest his inclusion, according to MTV.

Following its complaints to EMI, OutRage accused the Music of Black Origin Awards of condoning homophobia by its alleged refusal to refrain from nominating artists who express anti-gay sentiments in their music.

An open letter from OutRage head Peter Tatchell to MOBO chief executive Kanya King asked that this year's award nominations, which were announced Aug. 24, exclude "any singer or group who incites or glorifies—either in the past or the present—the murder of lesbians and gay men (or anyone else)."



The letter cited Beenie Man, Buju Banton, Bounty Killer, Elephant Man, Vybz Kartel, Capleton, TOK and Sizzla. However, this year's MOBO nominees include Elephant Man and Vybz Kartel in the best reggae artist category. The awards take place Sept. 30 at London's Royal Albert Hall.

MOBO responded to OutRage's allegations with a statement that said the organization "strongly emphasized to voters ... that the MOBOs don't support music that clearly incites violence toward gay people."

The statement continued, "People obviously did keep this in mind when voting, because the controversial Beenie Man ... has not been nominated."

Nominations for the MOBO Awards are determined by 2,000 members of the British record industry.

In reference to Elephant Man, the MOBO statement conceded that "he had previously recorded material that could be deemed homophobic ... nearly four

years ago. Elephant Man [emphasizes] that his current material is a positive celebration of Jamaican culture and has no references to the issue in question."

The new action is just the latest protest from OutRage. In September 2003, the group complained to police about lyrics on records by Beenie Man, Elephant Man and Bounty Killer and delivered a dossier on the subject to Scotland Yard's Race and Violent Crime Taskforce.

The U.K. Crown Prosecution Service is investigating whether charges should be brought against the three artists.

In early August, Beenie Man said in a statement that "certain lyrics and recordings I have made in the past may have caused distress and outrage among people whose identities and lifestyles are different from my own ... I offer my sincerest apologies to those who might have been offended, threatened or hurt by my songs."

## A LOOK AHEAD

### 'Dying' Will Be Alive & Kicking

BY GEOFF MAYFIELD

A career-best week for Tim McGraw should net the country king his third No. 1 on The Billboard 200 next issue. McGraw's set leads a thick Aug. 24 slate that is also heavy on hip-hop.

Retailers' first-day numbers have chart backs estimating an opening round of 675,000-700,000 copies for McGraw's "Live Like You Were Dying" (Curb).

With the ceiling of this issue's Billboard 200 falling shy of \$210,000 (see *Over the Counter*, page 49), McGraw is destined to dominate this chart and Top Country Albums.

All but one of his previous seven charting albums have reached No. 1 on the latter list. Street-date violations cause the

new one to bow early on the country chart (No. 54).

McGraw's previous weekly high was 601,000 for "Tim McGraw and the Dancehall Doctors," which entered the big chart at No. 2 in 2002. After McGraw, look for a start of 375,000 for R. Kelly's "Happy People/ U Saved Me" (Jive/Zomba), almost 300,000 for Young Buck's "Straight Outta Ca\$hville" (Interscope) and perhaps as much as 200,000 for Mase's comeback set, "Welcome Back" (Bad Boy/Universal).

Should those projections hold, it is likely each of the top four rungs will belong to a new release.

Kelly placed three titles on The Billboard 200 in 2003. Young Buck is a member of G-Unit. Mase's album is his first since 1999 and his announcement that he was retiring from rap to become a minister.

## Biz Sees Campus Progress

BY SCOTT BANERJEE  
AND BILL HOLLAND

WASHINGTON, D.C.—The music industry is giving high marks to efforts to address illegal file-sharing on college campuses.

"Compared to the beginning of last year's school session, there has been a sea change in the university digital music landscape," Recording Industry Assn. of America president Cary Sherman says.

Sherman also serves as co-chairman of the Joint Committee of the Higher Education and Entertainment Communities, which was formed two years ago by the RIAA and university officials, to address illegal file-sharing on campuses.

"New partnerships between legal music services and universities are beginning to proliferate, and schools are moving to get a technological handle on bandwidth-clogging file-sharing networks," Sherman adds.

Sherman says there are programs to provide students with legitimate online services at 20 U.S. universities and colleges, with more on the way.

Committee co-chairman Graham Spanier, president of Pennsylvania State University, says the Napster service at Penn State has yielded a significant decrease in peer-to-peer file-sharing and reduced the university's need for external bandwidth.

Spanier says that most participating schools include the cost of a legitimate digital-music service in an overall technology fee. Students pay no additional charge for the service unless they want to download tracks.

Anticipating back-to-school season,

MusicNet, Napster and Rhapsody have discounted subscription deals to appeal to college students. The deals were created in collaboration with another record industry initiative, the Campus Action Network.

MusicNet's subscription service will be available to students at Marietta College, Ohio University, Rochester Institute of Technology and University of Denver.

The service is bundled with video-on-demand and educational media services from Denver-based Edgige (formerly Clix). Students pay a \$2.99

students, faculty and staff also can purchase downloads for 99 cents per song or \$9.95 per album.

Napster has similar distribution deals with Cornell University, George Washington University, Middlebury College, University of Miami, University of Southern California, Wright State University and University of Rochester.

Rhapsody is its first college partner, with the University of California at Berkeley and University of Minnesota. Students at both schools can subscribe to Rhapsody at a discount of at least 66% from the normal price of \$9.95 per month. Individual tracks will run 79 cents.

#### APPLE'S APPROACH

Digital music leader Apple has an iTunes on Campus program at 55 schools that permits distribution of free iTunes software and volume discounts on song purchases. The company also struck a deal in June to distribute iPods to incoming Duke University freshman.

Apple has been the subject of campus buzz for another reason as well. Savvy programmers have been unravelling the copyright protection built into iTunes and converting its ability to stream music between computers on a local network into a download function. The result is akin to P2P on a local network.

Apple has had some success thwarting this activity with software upgrades. In April, it blocked MyTunes, a program created by a Trinity College student. However, students then started circumventing iTunes upgrades with OurTunes, which was created by a Stanford University programmer, and GetTunes.

## Billboard Music Awards Set December Date

The 2004 Billboard Music Awards will take place Dec. 8 at Las Vegas' MGM Grand Arena.

The show, which will air on Fox at 8 p.m. ET, will honor the No. 1 artists, songs and albums as determined by the 2004 year-end charts, which will reflect the weekly *Billboard* charts published December 2003 through November 2004.

The Billboard Century Award, given to an artist for creative achievement in a career that is still unfolding, will also be presented.

Last year's BMAs drew a 6.2/10 share or 6.7 million U.S. households. That was up nearly 1 million house-

**Billboard**  
**music**  
**awards**

holds from the 5.9 million households who viewed the 2002 show according to Nielsen Media Research.

For the ninth year, Bob Bain will return as executive producer. He tells *Billboard* work on the BMA show has already begun.

"In our never-ending quest to reinvent ourselves, we are completely redesigning the presentational aspects of this year's show," he says, "including literally turning the Grand Arena on its side."

Bruce Civers will direct, and Greg Sills will serve as supervising producer. Paul Flattery and Michael Levitt are producers, and Wylene May is the executive in charge of production.



monthly subscription rate; song downloads are 89 cents each.

The schools join current Edgige partners Wake Forest University and Yale University.

Napster has worked out a deal with Vanderbilt University to give students a discounted subscription rate of \$16 for the academic year. Napster allows Vanderbilt faculty and staff to subscribe for \$6.95 per month, \$3 less than its normal monthly fee. The school's

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# Fernández Opens Up To Broader Audience

BY MICHAEL PAOLETTA

Alejandro Fernández, long considered one of the signature voices of traditional *ranchera* music, is making a bid for crossover appeal with the Sept. 7 release of his Sony Discos album "A Corazón Abierto" (With an Open Heart). Earlier this year, the Mexican singer—who was awarded El Premio de Estrella at the *Billboard* Latin Music Awards in May—signed with Creative Artists Agency. He has since partnered with McDonald's and Cingular for upcoming projects.

"The CAA deal was a very good way to start Alejandro's new cycle in the U.S.," Fernández's manager Carlos de la Torre says. "It's not that his career hasn't been led properly, but we want to route it for the next 20 years. And this must be done in a manner that takes care of Alejandro as an artist—and in a way that Americans like."

It doesn't hurt that "A Corazón Abierto" is a decidedly Latin-pop affair, steeped in romance and passion. Although it is Fernández's third set of pop material in his 14-album catalog, the Kike Santander and Aureo Baqueiro-produced set is the first for which Sony has aggressively pursued the Latin mainstream audience.

Lead single "Me Dedique a Perderme," penned by Sin Bandera's Leónel García, is ascending the *Billboard* Hot Latin



FERNÁNDEZ: STARTING A NEW CYCLE

Tracks and Latin Pop Airplay charts.

Wal-Mart's Web site has been offering download of the single since Aug. 7.

"Because the music is broader sounding, we are making a bigger push throughout Latin America, Spain and North America," Sony Music Norte president Kevin Lawrie says. "At the same time, we have very smart partnerships surrounding this release. Properly coordinating these efforts is key."

And Fernández will do what it takes. "I could easily stay in Mexico and work all year if I wanted to," he says. "But I'm going to invest time in the United States, Latin America and Spain."

Fernández has sold more than 10 million albums globally, Sony says.

McDonald's is the presenting sponsor and Cingular the associated sponsor for Fernández's 15-city U.S.

November/December trek, promoted by Clear Channel Entertainment.

In June, Fernández became one of the first artists McDonald's spotlighted in its partnership with download service Sony Connect.

Fernández will appear in public service announcements for Ronald McDonald House Charities, which helps families of sick children, and Hacer, McDonald's college-scholarship program for Hispanics.

The Hispanic community is one of our most important customer bases," McDonald's director of marketing Rick Marroquin says.

Cingular is also hoping to broaden its Hispanic reach by distributing 10,000 CD singles of "Me Dedique a Perderme" to customers.

Cingular and McDonald's are co-sponsoring an album release party Sept. 14 at the Hard Rock Hotel & Casino in Las Vegas.

With all the marketing and promotional efforts surrounding the release of "A Corazón Abierto," retailers are cautiously optimistic.

"Because it is a pop album, our expectations are high," Tower Records buyer Monica Ricardet says, "especially after the sales history of 'Me Estoy Enamorando.'

That 1997 title, Fernández's first Latin-pop effort, has sold 510,000 copies, according to Nielsen SoundScan.

## NEWS LINE...

THE WEEK IN BRIEF

**The British recorded-music market** registered a year-on-year rise in value of 4.1% during the second quarter, according to statistics from the British Phonographic Industry. Trade deliveries in the three months ended June 30 reached £230.93 million (\$420 million), up from £221.88 million (\$404 million) in the corresponding period last year. BPI's annualized totals for the past 12 months reveal market growth of 3%, for a value of £1.22 billion (\$2.22 billion).

LARS BRANDLE

**The Japanese government's Fair Trade Commission** on Aug. 26 searched the offices of several record companies suspected of violating antitrust laws by refusing to allow other companies to use their repertoire for mobile-phone ringtone services. Among the companies whose offices were raided were the local affiliates of the five major label groups, as well as such leading Japanese labels as Avex and Victor Entertainment.

Also searched were the offices of Label Mobile, a Tokyo-based ringtone/tones provider that has an estimated 80% share of the 10 billion yen (\$90.8 million) Japanese ringtone market. At press time, no charges had been filed in connection with the raids.

STEVE McCLELLANE

**Del R. Bryant** assumed the post of president/CEO of BMI Aug. 23, about a week earlier than had been expected. As previously reported, the 30-year BMI vet succeeds Frances W. Preston, who held the role for 18 years at the performing-rights body. Preston takes the post of president emeritus until the end of the year. She will then work as a consultant to BMI, focusing on international relationships and public policy.

CAROLYN HOWRITZ

**Former Rhino Records senior VP of A&R Gary Stewart** has been named chief musical officer for Cupertino, Calif.-based Apple Computer, according to sources. In the newly created position, Stewart will oversee music content on the Apple's iTunes Music Store. He starts Sept. 7 and will report to Apple VP of applications Eddie Cue. Stewart, who lives in Los Angeles, will at least initially commute to Apple's corporate offices.

CHRIS MORRIS

**Fuse president Marc Juris** has resigned to become GM at Court TV. His last day at Fuse will be Oct. 1, and he will officially join Court TV Oct. 4. Juris had held the Fuse post since January 2002. Fuse representatives had no comment on the network's plans to find Juris' successor.

CARLA HAY

**A federal judge in Chicago** has found sufficient evidence to allow an antitrust suit against Clear Channel Entertainment to proceed.

U.S. District Court Judge Matthew F. Kennedy ruled Aug. 19 in a 46-page opinion that evidence may exist showing that CCE executives violated federal antitrust laws to prevent JamSports and Entertainment, a subsidiary of independent court promoter Jam Productions of Chicago, from promoting supercross events.

JamSports filed the suit in April 2002 in the Northern District Court of Illinois. A court date is set for Nov. 15.

RAY WADDELL

**The Consumer Electronics Assoc.** and 10 other groups that oppose the Consumer Electronics Bill of Rights have filed a suit against the legislation pending Act. The bill, introduced by Sen. Tom Harkin (D-Iowa), would have prohibited manufacturers from including the bill's provisions in their products.

According to the opponents, the original draft of bill S. 2650, which the Recording Industry Assn. of America supports, is "insufficiently vague and overbroad that devices like the iPod might be judged to be illegal infringement."

The new proposal would impose liability on those who actively distribute a computer program or other tool that is specifically designed to cause or enable infringement but would also provide appropriate liability exemptions for Internet service providers, investors, credit card companies and others, even if an individual uses a tool or program that facilitates infringement.

The RIAA was still reviewing the new proposal at press time.

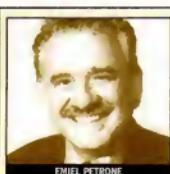
BILL HOLLAND

**Madonna** has partnered with m-Qube in a deal that allows North American fans to download licensed mobile content, including polyphonic ringtones and wallpaper, directly from her official Web site, madonna.com. The service works with most major carriers and Bells users through their phone bill instead of a credit card. Available ringtones include "Beautiful Stranger," "Lucky Star" and "Live to Tell."

SCOTT BANERIE

**A Viacom representative** calls a published report that the company is interested in buying videogame companies Electronic Arts and Midway Games "completely untrue," adding "in our last quarterly conference call, [Viacom chairman] Sumner Redstone said Viacom was not buying Electronic Arts because it's too expensive."

CARLA HAY



EMIEL PETRONE

## DVD/CD Advocate Petrone Dies

BY JILL KINNIS

LOS ANGELES—Emiel N. Petrone, an integral player in introducing the DVD and CD formats in the United States, died here Aug. 23 after a brief illness. He was 61.

Petrone helped create the DVD Video Group—an alliance of 50 content providers. *technology* company (Continued on page 59)

## U.K. Downloads Get Own Chart

BY EMMANUEL LEGRAND AND LARS BRANDLE

LONDON—The British music industry is—for the most part—confident that the launch of its first official download chart marks the coming of age for the digital business in Great Britain.

The new chart bows Sept. 1, after almost a year of testing. It is produced by the Official Charts Co., the joint venture between the United Kingdom's label organization BPI and retailer association BARB.

The initial Top 20 Official U.K. Digital Download Chart will coincide with the first weekly countdown show dedicated to the chart on top 40 station BBC Radio One.

"It's got to be an encouraging move for the industry to recognize that legal downloading is starting to ramp up and that there's starting to be a market," says Simon Wheeler, head of new media at leading British independent

record company Beggars Group.

Mike McMahon, EMI Music U.K. & Ireland commercial director, agrees. "The chart and the radio show will be a vehicle to promote download sales. There's demand from consumers; this can only help," he says.

EMI has created a sales position to handle online retailers and services. It is also committed to making tracks available for download as close as possible to their radio release dates.

"I think the download chart is fantastic," says Paul Myers, founder and CEO of London-based legal download service Wimpit. "Downloads are the 45s of the next generation. And when the download data gets integrated into the singles chart, that's when it becomes really important."

The OCC and data compiler Millimeter Brown gather download information for the chart from iTunes, Napster U.K., O2, 7 Digital Media, (Continued on page 61)

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Eddie Gordon, DJintheMix.com

Howard Marcus, Sirius Satellite  
Tom Moulton, Remixer/Producer  
Kurush Nasseri, Nasseri Music Business Solutions  
Seth Neiman, Music Choice  
Jason Nevins, Producer/Remixer  
Eddie O'Loughlin, Next Plateau Entertainment  
Mike Oaks, KNPR Phoenix  
Michael Perlmutter, "Queer As Folk" Music Supervisor  
Hector Romero, SAW Recordings

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## Portable Platforms Are Pending, But Issues Remain Digital Music In Motion

When people think of digital music, they assume it is being listened to on a personal computer or an MP3 player like Apple Computer's iPod.

But as the PC, cable, telecom and consumer electronics industries take up the challenge of providing new products for our digital lifestyles, a multitude of new devices for playing digital music and even video will emerge. These products will come in many sizes and shapes, and they will expand the ways an individual will be able to consume digital content.

Two new mobile platforms hitting the market this year represent what will become a powerful new method to distribute and consume music and music videos. The devices have their roots in the personal digital assistants made popular by Palm.

Up to now, most PDAs have been used primarily as electronic organizers. But in the last two years, Palm and Pocket PC have given their PDAs more powerful processors. Many can handle images, music and, in some cases, video.

However, the market for PDAs has slowed in the past year. Although these devices will continue to be useful to many, the emerging product is what we will turn to as a handheld communicator.

These units come in the form of either a PDA/mobile combo like PalmOne's Treo 600 or Pocket PC's Samsung i600, or a SmartPhone, as defined by Microsoft and used in products like Motorola's MX200.

The big problem with the SmartPhone is that it is phone-centric and has a relatively small screen. It can be used to play music but is by no means optimal for those who want high-quality audio.

Worse, it is unlikely to be able to ever handle a 1-inch hard drive, thus making it incapable of storing the thousands of songs that many music buffs demand.

Music fans will prefer the PDA/mobile combo devices. They play MP3 files and can use media players by Microsoft and Real Audio, among others. And by next year, many of these handheld communicators will sport a 1-inch hard drive, allowing them to

store thousands of songs.

The other emerging platform that holds promise for digital music is exemplified by Microsoft's Portable Media Player and Sony's PlayStation Portable, a handheld gaming system that will come to market next year. Both will be able to handle multiple forms of digital media.



### Looking Ahead



By Ben Bajarin (left) and Tim Bajarin

In the case of the Portable Media Player, most content will be linked to a Media Center PC. The handheld player will have a minimum 4-inch color LCD screen and the capacity to record video. Microsoft will position it as a full-blown handheld entertainment system.

Sony's PSP will be more game-centric, but it clearly could evolve to become a serious handheld entertainment platform.

Price could slow broader adoption of music and video on these devices;

**Two new mobile platforms hitting the market this year represent what will become a powerful new way to distribute and consume music and music videos.\***

the first generation of Portable Media Players will cost at least \$399.

Ease of use is another likely problem for first-generation devices.

But there are bigger issues that will affect the reception of these new handheld entertainment systems and communicators: digital rights management, audio/video quality and compatibility between different programs and products.

The DRM question presents a new twist on the redistribution of music and video. With the Portable Media Player, music and video content enters the

Media Center but is then downloaded to the player for mobile consumption. In a sense, the content is redistributed, and this process could be of concern to rights owners.

In the case of the Portable Media Player, however, the content is personal and tied to the DRM solution of Windows Media 9. Companies behind portable entertainment devices argue that since some of the content comes from, for example, a TV feed via their cable company, users are already paying for that content. This is similar to a music subscription service like Napster and should come under the category of "fair play" distribution.

However, we fully expect Hollywood and the Recording Industry Assn. of America to challenge this interpretation.

When it comes to A/V quality, the problem will be the various types of components used in these handheld devices. Since these are consumer devices, and price is critical, the temptation to use low-cost, and in many cases, low-quality A/V components may cause a huge disparity among devices.

For compatibility, we already see Balkanization in Apple's approach to iTunes, which initially worked only with iPods. Likewise, new content from Microsoft's Media Center will not work on any Apple products.

Other problems arise with various compression technologies needed to unpack this digital content when it is downloaded on disparate devices. And as multiple industries try to find rock-solid DRM solutions to protect their content, more incompatibilities will appear, as digital device platforms may not accept DRM solutions from multiple vendors.

Despite such issues, the bottom line is that the market for selling and consuming digital music and video will soon expand dramatically as these new mobile communications and entertainment handheld devices become a key part of the modern lifestyle.

*Ben Bajarin and Tim Bajarin are industry analysts and consultants at Creative Strategies, a Campbell, Calif.-based computer and consumer electronics research and consulting firm.*

Let your colleagues know what's on your mind. Send letters to **Karen Schager, Executive Editor, Billboard, 770 Broadway, 6th Floor, New York, N.Y. 10003**, or e-mail to **letters@billboard.com**. Include name, title, address and phone number for verification. Letters should be concise and may be edited. All submissions published shall become the sole property of Billboard, which shall own the copyright in whole or part, for publication.

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# Music



POP / ROCK / COUNTRY / R&B / HIP-HOP / LATIN / DANCE / TOURING

## Baker Gives 'Everything' She's Got

BY GAIL MITCHELL

It started with an itch. It ended with Anita Baker's first studio album in 10 years.

"My Everything," due Sept. 7 from Blue Note Records, shattered Baker's creative block.

"There are times when that creative door is just closed," Baker says. During her recording hiatus, the Detroit native raised her two sons and cared for her ill parents.

"My parents passed away a couple of years ago," she continues. "Then I looked up and found my boys doing their own things. And the itch started. I put my hand on that door; it cracked open a bit. Then I stuck my toe through and said, 'It's time to go.'"

"My Everything" is the latest in a series of new releases by veteran female R&B singers. That list includes such icons as Teena Marie, Patti LaBelle, Stephanie Mills and Regina Belle, all of whose recent albums have been well-received.

Baker is also poised to reap success with "My Everything." Lead single "You're My Everything" counts five weeks at No. 1 on the Airplay Monitor Adult R&B chart and resides at No. 27 on the Hot R&B/Hip-Hop Singles & Tracks chart this issue.

"We've got a roll going with these kinds of artists," says Jheryl Busby, president of Def Soul Classics. The Def



Anita Baker's promotional campaign included a meet-and-greet appearance at this year's National Assn. of Recording Merchandisers conference in San Diego.

Jam division released LaBelle's "Timeless Journey" in May. That album has sold 192,000 units, according to Nielsen SoundScan (see Rhythm & Blues, page 19).

Busby notes that the ancillary benefits of these projects are enormous—from pumping up the touring market to bringing baby boomers back into record stores.

"The Anitas and Pattis are the foundations for the Jill Scotts and others," he says. "They can look at an Anita or a Teena Marie and see they're still out there kicking. They see they don't have to give in to anything and can stick to who they are."

Baker, whose professional career dates back to the early '80s, does just that on "My Everything." Her warm alto reclaims the signature soul/jazz sound that earned her eight Grammy Awards and numerous hits, including two R&B No. 1s: "Giving You the Best That I Got" and "Just Because." The 10 tracks on "My Everything" range from a duet with Kenneth "Babyface" Edmonds ("Like You Used to Do") to a Yellowjackets cover ("I Can't Sleep").

Baker, who wrote or co-wrote seven of the album's cuts, arranged nine tracks with producer Barry Eastmond, who collaborated on her last major hit in 1994, "I Apologize." She also enlisted other long-time members of her

*(Continued on page 47)*

## Gray, Cole Sing A Song For Advertisers

Two former platinum-plus singers have switched from the radio to the TV.

Macy Gray's funky take on Aerosmith's "Walk This Way," featured in radio and TV commercials for Sony Electronics' Network Walkman, will appear on her greatest-hits set, which comes out Sept. 7 on Epic.

The Gray ads, which started running Aug. 16, are the first in a series of commercials that features Sony Music acts plugging the Network Walkman. The voice, which interfaces with Sony Connect, is Sony Electronics' first hard-drive-equipped portable player.

We're leveraging the full assets of Sony—free content and hardware to service—for a campaign that speaks to what the Walkman brand means today and drives people to download music, including exclusive content,"

says Mark Vilen, senior VP of corporate marketing for Sony Electronics. Sony Electronics worked with ad agency Young & Rubicam to develop the spots.

"We came up with lists and lists of songs with 'walk' in them," says Josh Rabinowitz, executive music producer at Y&R in New York.

There are no plans to use Gray's song as a single. Furthermore, former Warner Bros. artist

Paula Cole has teamed

up to produce a new series of Lincoln Mercury spots.

The campaign, dubbed "New Doors Opened," will plug two new vehicles.

Cole performs the songs but does

not appear in the TV spots, which will start airing in September. Y&R Detroit is the agency behind the ads.

**The Beat.**  
● ● ●  
By Melinda Newman  
mnewman@billboard.com



**GROLH GOES UNIVERSAL:** Universal Music Publishing Group has signed Dave Grohl to a worldwide deal for his future works. Grohl was formerly with EMI Music Publishing.

The first project under the new

deal is the Foo Fighters' next album, which Grohl told *Billboard* earlier this year could be a double disc.

"It's going to be 10 acoustic songs and then 10 tracks that are just cuckoo, really heavy," he said.

**SHORTLISTED:** The Killers will face off with Loretta Lynn for the 2004 Shortlist Music Prize. Albums from both artists were among the 73 nominated in the longlist portion of the prize for the 20-member selection panel.

The list will be narrowed down to 10 in late September by a panel of judges, who include Perez Hilton, Nancy Juvonen, John Mayer and Jack Black.

The winning album will be announced at a multiartist concert Nov. 10 at Los Angeles' Wiltern Theater.

Other finalists include releases from Dizzee Rascal, Wilco, Franz

Ferdinand, Fiery Furnaces, Dead Prez and Ghostface Killah.

**STUFF:** Lois Najarfar has been named senior VP of publicity for Epic Records in New York. She replaces Michele Schweitzer, who is now consulting for the company.

Najarfar, who starts Sept. 13, reports to Epic GM Steve Barnett. She was most recently executive VP at Dan Klores Communications.

Musicland subsidiary Sun Groovy started carrying Jessica Simpson's Desperate fragrance by body care products in 100 of its 450 stores Aug. 24. It marks the first time that the line is available through an entertainment retailer. SamGroovy.com will begin selling the products in September.

*Additional reporting by Carla Hay in New York.*

# Collins Brothers Moving To A New Beat

For many years the names Todd and Troy Collins were synonymous with *Goete Records*, the scrappy indie label launched in the mid-90s by Todd Collins, *Toby McKeegan* and *Joey Eshoo*.

Todd's production skills and creative movie helped put the label on

the map. Brother Troy's sales and marketing savvy fueled projects by such Goete acts as *Relent K*, the *Katinas*, *Jennifer Knapp* and *Grits*. Never ones to rest on their laurels, the Collins siblings are busy with a new venture, *Beatmart Recordings*. After selling his por-

tion of Goete (shortly before EMI Christian Music Group assumed part ownership), Todd intended to be an independent producer and develop new acts. He had carved a name for himself as a cutting-edge producer having worked with *Out of Eden*, *dc Talk*, *Greg Long* and

## Audio Adrenaline, among others.

"Just realized that it was my time to move on, and God was telling me to do other things," Todd tells *Billboard* about his departure from Goete. "I never thought I'd be in a label situation again, nor did I want to. I just wanted to produce records and be creative."

"I started finding artists that I thought really deserved a shot in the market. So I thought: 'Rather than pawn them off on other labels, why [don't] I develop them? I know how to do this! I know things with a few of the right people around me. Let's do another label!'"

Troy remained at Goete for two years after Todd left and became senior director of retail, marketing and sales for Goete and the EMI CMG-owned *Frontfront* label. As Beatmart's production and publishing arms gained momentum and a new label seemed inevitable, Troy was faced with another proposition. Manager *Steve Thomas* approached him about becoming involved in a new rock label.

by such established names as *KJ52*, *Sev Static*, *Japhis Life* and *Manchild from Mars III*.

One interesting aspect of the project is that it offers record buyers a chance to be on the next installment of "Best of the Submissions." When

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## Higher Ground

By Deborah Evans Price  
 dprice@billboard.com



the CD is placed in a computer, the listener is taken to a Web site—which can be unlocked only with the CD—where they can post their own material or vote for their favorite. At the end of the year, the monthly winners will compete, and the three with the most votes will be featured on next year's compilation.

"We wanted the Web site to be very much like a community," Troy says, "and we had to somehow create a way for the product that we create to be a calling card for the site. All roads have to point back to the Web site and start from there because we want to create a community."

"We found a piece of product that could primarily help us build the label part, which is what we did early on in the Gote days," Troy adds. "Most successful labels have created a brand, and then the consumer pretty much knows what they are going to get from that brand."

Thus far the label has signed Philadelphia rapper *Japhis Life*, whose album is due this fall, and R&B act *Pepe Wallace*. Todd says the label plans to sign three more acts by the end of the year. "That will give us enough soul to plow for a while," he says.

**NEWS NOTES:** The Christian format's biggest success story of the last two years, *Casting Crown*, is set to release "Live From Atlanta," Sept. 14. The two-disc CD/DVD set was recorded last October at the band's home church in Atlanta.

The project includes a new concept video for "American Dream," a track off the band's 2003 debut CD, as well as interviews with the band, lead vocalist/principal songwriter *Mark Hall*'s testimony and commentary on the group's songs. *Casting Crown* hits the road this fall on *Steven Curtis Chapman's* All Things New tour.

In other news, *Rockestown* artist *Shaun Groves* has accepted a part-time position at the People's Church in Franklin, Tenn., as a co-minister for young adults in partnership with his brother-in-law *Brian Seay*.

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*Requiem*  
 "Hope wing the better  
 part of me away..."

# Copyright Hurdles Exist For New Live-CD Biz

Recent technology allows companies such as **Immediatek** (DiscLive) and **Clear Channel Entertainment** to sell concert-goers a recording of the show they just saw as they exit the venue.

However, offering live concert CDs to fans immediately afterward may result in some artists performing only preapproved set lists or employing only live recording editors.

Guitarists who love to rip through their version of a **Jimi Hendrix** song, rappers who sample hit songs, artists who jam through a medley of old favorites or acts that alter lyrics substantially could end up facing copyright infringement claims.

To offer CDs legitimately after a show immediately concludes, many parties must give permission in advance, including the performing artist, the record label that controls rights in sound recordings, the venue owner and the music publishers that control rights in the songs recorded.

Artists who embrace this technology might perform songs they have not written. For live performances, the songwriters and music

publishers of these cover songs earn performance royalties through performing rights organizations (ASCAP, BMI or SESAC in the United States) that grant licenses to venue owners for the entire catalog of songs the organizations control.

Recording live performances of these songs, however, adds another layer of technicalities. Copyright law requires companies that record the performance of a song—and then create and distribute CDs to the public—to obtain mechanical licenses from the music publishers of every song *before* recording.

Performing and recording songs controlled by the more than 27,000 publishers represented by the **Harry Fox Agency** shouldn't pose a problem since HFA is setting up a program to streamline

licensing for this type of recording by this fall, says **Jacqueline Charlesworth**, senior VP/general counsel. HFA will request a list of the entire range of songs the artists might perform and license those songs before the show. Royalties are then paid by each company quarterly.

the concerts must locate the current publishers or copyright owners and obtain compulsory mechanical licenses before the recording occurs directly from the publishers or by following federal copyright law requirements.

More serious problems arise when an inspiration or a fan's request to play a cover prompts an artist to spontaneously perform a song that wasn't licensed before the show.

While companies may try to obtain mechanical licenses after the CDs were distributed, such action is risky. Music publishers do not have to grant the licenses after the recording has taken place.

For those songs already licensed, other hurdles arise if the artist's performance substantially changes the original version by adding or removing lyrics, amending the melody, combining parts of the song with others to form a medley or sampling a portion of a song. In such cases, the publisher may refuse to license the track.

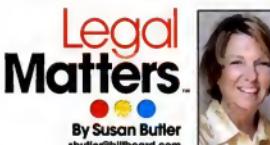
Compulsory mechanical licenses under copyright law, as well as

HFA licenses under the new program, do not permit these changes without specific permission and approval from the music publisher before releasing the recording. Without a license for the change, recording and distributing CDs constitute copyright infringement.

As a rule, some publishing companies do not grant permission for songs altered in any way: "We don't license Hendrix songs for samples, and we don't grant mechanical licenses for any substantial changes to his songs unless we approve that version before release of the recording," says a representative for **Experience Hendrix**, which controls songs written by the artist.

"We believe it's important to protect the integrity of his songs, and we've rejected many requests." **Experience Hendrix** is not represented by HFA.

As technology advances, the law that protects artists may also inhibit them. It will be up to them to decide if they want to give fans a spontaneous show or a quick concert souvenir.



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# The Greek Gets A Face-Lift

BY JILL KIPNIS

LOS ANGELES—The Greek Theatre is celebrating its anniversary in style.

In anticipation of its 75th concert season, the 6,162-seat outdoor amphitheater underwent an \$8 million renovation project, including a new JBL sound system and upgrade to the original facade.

The Greek—which has been managed, operated and promoted by the Nederlanders for almost 30 years and is owned by the City of Los Angeles—has also lined up special events, such as the first Los Angeles concerts by Earth, Wind & Fire in 21 years.

The Greek continued to stand out among other Los Angeles venues during its storied history because of its intimate, outdoor setting, which has drawn a varied group of musical acts and concertgoers.

Additionally, the 2-year-old alliance between Nederlanders and Los Angeles-based House of Blues (which operates the indoor, 6,251-seat Universal Amphitheatre in Universal City, Calif.) to jointly book and market the Greek and Universal concert seasons has eased competitive booking practices between the two venues while allowing each to focus on how best to serve customers.

## SPECIAL ENVIRONMENT

Artists and concertgoers come to the Greek year after year because of its location in Los Angeles' tree-filled

Griffith Park.

"Outdoor amphitheaters were totally innovative when I first started booking shows 25 or 30 years ago," says James M. Nederlander, chairman of the company that bears his family's name. The organization owns and operates more than 25 theaters and amphitheaters worldwide.

"In the summer, I feel most of the acts would rather play outdoors in beautiful weather than indoors," he says. "People would rather go to the Greek because it's a gorgeous night out."

Ken Scher, senior VP of Nederlanders Concerts, notes that many artists could play larger venues in Los Angeles, "choose to play the Greek because of its great acoustics. It gives the artist great rapport with the fans."

Nederlander adds that big acts can make "more money in a show-packed with arenas. But, if they are thinking of keeping their longevity, they will play much better at the Greek."

Indeed, numerous acts, including Chicago and the Gipsy Kings, have returned to the Greek over the years. And artists are choosing to appear at the venue for special shows such as this season's sold-out Franklin performances (Sept. 17-18) and Carole King's first concert tour in more than a decade (Aug. 19).

Other highlights this year included Pepe Aguilar (July 14-15), Alanis Morissette and Barenaked Ladies (July 29-30), and Chicago, Earth, Wind & Fire (Aug. 10-11), all of which sold out.

The Greek is well-remembered as the site where Neil Diamond recorded his live double-album "Hot August Night" in 1972, and also where he played 14 nights in 1986 with his "Hot August Night" shows, which set an attendance record with 84,672 people.

Rock act the Who holds the record for the venue's highest-grossing one-night event, which was set Sept. 17, 2002, when the band raked in \$795,000.

Harry Belafonte, Chicago, Gipsy Kings, Johnny Mathis and Santana also have made it into the Greek's "Wall of Fame" for selling more than 100,000 tickets.

## RENOVATION REWARDS

In addition to upgrades to the sound system and the facade at the Greek, a new plaza was added, and concession stands and the backstage were improved.

Mike Garcia, the Greek's GM, says the changes help augment the venue's "customer-oriented" management style.

"We added a plaza area so our customers don't feel jammed," he notes. "Artists this year have upgraded dressing room space and sound... Even though we are finished with major construction, we will continue to improve and add greenery."

The venue's renovations were completed in April.

Rod Essig, a Nashville-based agent at Creative Artists Agency, says, "The Greek is one of the best showcases for



THE GREEK THEATRE, 75 YEARS OLD AND ALWAYS READY FOR THE BIG SHOW.

an act. They now have a kick-ass sound system. The renovations to the back stage and VIP areas are also really positive. My acts are always treated with respect and given the best treatment."

Two of Essig's acts, LeAnn Rimes and Heart, played the Greek this season. It was Rimes' first show at the venue, and it helped her "on her way to a higher ticket price and higher clientele," Essig says. "It's not the cheapest ticket in town, but there's a reason. It's a classic venue. Playing the Greek definitely adds to an artist's ticket sales on tour."

## JOINT BENEFITS

The Greek's management says the joint promotion and booking deal between Nederlanders and HOB has benefited artists and customers.

Under the terms of the 10-year contract, Nederlanders/HOB has to pay rent to Los Angeles totaling \$1.2 million over a year or 8% of gross receipts and 6% of ancillaries, whichever is greater. The two companies also book their respective venues cooperatively, though

buyers for each amphitheater negotiate their deals separately.

The Greek and Universal also combine their subscription series into "The Premiere Marquee Club," which allows concertgoers to purchase shows at both venues. Members receive preferred seating locations, advance notice of upcoming shows and exclusive discounts.

"From a booking standpoint, it has been beneficial to artists because they get to choose from among two 6,000-seat venues and whether they want to play indoors or outdoors," Nederlanders' Scher says. "The Premiere Marquee Club also helps expose our artists to as many fans as possible."

Alex Hodges, executive VP for Pepe Aguilar, adds that comparing calendars avoids "frustrationalizing the market." One of the key advantages is to avoid having similar artists playing on the same day at both venues. That's not fair to the artists. We're able to help them achieve the best circumstances in Los Angeles."

# Pixies Prevail In Slow Touring Season

BY JONATHAN COHEN

Britney Spears, Lenny Kravitz and Christina Aguilera have scrapped tours. Lollapalooza crashed and burned. The U.S. touring market has been in dire straits all summer.

But a shrewd show up in the very unlikely form of a band that hasn't hit the road or released a new studio album since 1992: the Pixies.

Even though the North American tour doesn't start until Sept. 4, the reunited act has quietly sold out performances ranging from club arenas, everywhere from Saskatchewan to Chicago, and has already signed more dates next year and may even record a new studio album. But you would barely discern the enormity of these feats from talking to vocalist/guitarist Frank Black.

"I'm very pleased," he says matter-of-factly. "Very happy. We're soaking it all up. We're just kind of observing this experience that's happening."

Black and his bandmates may be exceedingly modest, but fans certainly have not been shy about gobbling up tickets for the Pixies' first major road trip in 12 years. The 50-plus-date trek

kicks off Sept. 4 in Bend, Ore., and finishes with an unprecedented six-night run at New York's Hammerstein Ballroom in mid-December that is already sold out. Tickets range from \$30 to \$45 in most markets.

"It's a wonderful validation of quality that wasn't recognized when the band was [previously] active," says Marc Geiger, the Pixies' longtime

booking agent at William Morris. "This is a summer-doldrums concert season, and they are a shining star."

The band eased back into live performance with a short, instantly sold-out April warm-up tour of small markets, culminating in a rapturously received appearance at California's Coachella Festival in May. The subsequent summer European festival headlining tour was also a huge box-office draw. It included a host of London shows that sold out in minutes.

"I prefer slightly smaller audiences," Black admits. "Playing to 50,000 people is interesting, but after about 10,000 people they all start to fade or come into some other visual field."

To accommodate Black's preference as well as fan demand, the Pixies are playing a handful of multiple-night stands at medium-sized venues like Chicago's 4,500-capacity Aragon Ballroom.

"I'd be pulling your leg if I said we knew we would sell 18,000 tickets here," Jam Productions VP of concerts Andy Cirzan says of the Aragon's four sold-out November shows (a fifth is due to be added).

"I think it confirms what a lot of



music fans figured out for themselves—they are the architects of what we call contemporary pop music."

## TARGET: "EDUCATED CONSUMERS"

Because the Pixies have now sold new album to market, promoters targeted "educated music consumers" in their press release campaigns, Cirzan says.

"We're not buying spots on pop radio or anything like that. There's a lot of print and street promotion—everything from [advertising at] used record stores to [posting fliers in] bars and in urban coffee."

Black says he's got the fall shows with a short night and full days of a set of about 40 songs. That roster represents "more or less what we think the audience wants to hear, maybe with a little bit of what we wanted to play."

Immediately after most concerts, fans will be able to purchase a limited run of sound-source recorded recordings via Discogs. "The after-market value is amazing," Geiger says, noting that the first reunion show in Minneapolis is selling for \$100 on eBay. Shows promoted by Clear Channel Entertainment will not participate, because the company offers live recordings through

its proprietary Instant Live series. With box-office business booming, Geiger says he is already cooking up a summer package next year with other A-list rock acts.

Black says with a chuckle, "I suppose we might try to nail something down for next year. We're not real good with the whole game-plan thing."

Of greater interest to fans is the spectre of a new Pixies studio album, but Black insists the band is in no hurry. He says he's combed the Pixies are not under contract to a record label, and therefore are free to explore various opportunities for releasing music.

The Pixies previously recorded for 4AD, which was distributed through Warner Bros. in the United States.

"I'm not saying we won't record, but I don't know if making an LP for a record company is the way to go, [considering] the way things are right now," Black says. "We've talked about that heavily. What can we do to keep recording and making music but not make an album, and see what opportunities come our way? It takes the pressure off of us to make our 'next grand statement' to the world."

# Murphy's New Law: Bands, Brands, Fans

When it comes to creative marketing, Brian Murphy is fearless.

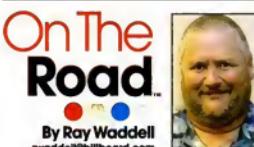
As president of marketing/event production firm **Fearless Entertainment**, Murphy oversees such events as Nokia Presents Hard Rock Live, a 20-concert series filmed at Hard Rock Live Orlando (Fla.). Fearless also produced the Ford Crusin' Legends

Charity concert, part of a weeklong event celebrating music and Ford automotive milestones in Birmingham, Mich.

Those in the music sponsorship world likely recall Murphy from his days with **Warner Music**, then **Warner Avalon** and later **Warner TBA**—which was purchased by the Irving Azoff-led group **TBA Entertainment**.

Then and now, Murphy has focused on bringing the artistic and corporate communities through dynamic events like Hard Rock Rock Fest.

"Our slogan is 'bands, brands and fans, and bringing them all together,'" he says.



By Ray Waddell

[rwaddell@billboard.com](http://rwaddell@billboard.com)



MURPHY: WORKING ON NEW CRACKER BARREL CONCERT SERIES

Murphy started **Fearless Entertainment** in spring 2001, and he says the world of entertainment marketing has changed dramatically during the past decade.

"The music industry has gone through tremendous changes, as have the advertising and marketing industries," Murphy says. "We've gone from a simpler time to a very complex era in terms of marketing to individuals."

Murphy says he recalls last year when **American Express** chief marketing officer **John Hayes** noted that five years ago Amex spent 65% of its marketing budget on national network TV buys, with 5% dedicated to the vague "other" category that included events, integrated marketing and

branded entertainment.

"Today, 35% of their spending is in that 'other' category, and most of that is [on] live events like Grammy initiatives, the Tribeca Film Festival, the *Sting* concerts and these sort of things," Murphy says. "And he said that trend will continue."

Murphy says that when he was at **Warner Music**, "event marketing was a non-core function" because they considered their core business to be producing and marketing records. Now, I don't think there is anyone in the music business that doesn't factor in bringing in corporate partners to help promote and market artists."

An upcoming project for Murphy and **Fearless** is a broadcast concert series for **Cracker Barrel**, produced for the restaurant chain with the company's chief marketing officer, **Chris Tomasso**.

Tomasso is known in the music business as former VP of worldwide marketing for **Hard Rock Cafe**. Murphy says the new Cracker Barrel programming will focus on "great American music," including roots, blues, cajole, *conjunto* and Americana.

**CAROLINA NOT SO FINE:** Van Halen has canceled two concerts in the Carolinas—Sept. 12 in Columbia, S.C., at Colonial Center, and Sept. 14 at the Charlotte (N.C.) Coliseum. A third date, Sept. 15 at the Bi-Lo Center in Greenville, S.C., is going ahead as scheduled. **Jack Ustic Presents** was to promote all three shows.

While scheduling conflicts were cited for the cancellations, sources say neither date had been selling well. Van Halen may have saturated the Carolinas—the tour began June 11 in Greensboro, N.C.

"The date is [selling] a little slow, but tickets are still moving with a month to go," says **Ed Rubenstein**, GM of the Bi-Lo Center. "We also believe that because Columbia and Charlotte are canceled, it should generate more sales for us, as we're only 90 miles from both [cities]."

SEPTEMBER 4  
2004

Billboard

BOXSCORE  
CONCERT GROSSES

ARTIST	VENUE/DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/CAPACITY	PROMOTER
DAVE MATTHEWS BAND, GUSTER	Alpine Valley Music Theatre, East Troy, Wis. Aug. 7-8	\$2,716,527 \$32-\$55	68,761 Total refunds	Clear Channel Entertainment
VAN HALEN, SHINEDOWN	Mandalay Bay Events Center, Las Vegas Aug. 6-7	\$1,365,860 \$17/\$25	18,780 19,876 two shows	Clear Channel Entertainment
FATH HILL	The Colosseum at Caesars Palace, Las Vegas Aug. 10-12	\$1,001,990 \$17/\$25/30/35/42/50/55/60	14,442 four sellouts	Cesars Palace, Concerts West/AEG Live
PHISH	Tweeter Center for the Performing Arts, Mansfield, Mass. Aug. 10-11	\$1,621,427 \$42.50	38,800 two sellouts	Clear Channel Entertainment
THE DEAD, ROBERT HUNTER	Tweeter Center at the Venetian, Las Vegas Aug. 7-8	\$1,608,362 \$52.50/54.50	34,951 42,658 two shows	Clear Channel Entertainment
PHISH	Tweeter Center at the Venetian, Las Vegas Aug. 12	\$1,052,819 \$42.50	28,198 sellout	Clear Channel Entertainment
VAN HALEN, SHINEDOWN	Arrowhead Pond, Anaheim, Calif. Aug. 10	\$1,004,095 \$95/\$100	12,069 \$13,400	AEG Live
THE DEAD, ROBERT HUNTER	PNC Bank Artesia Center, Holmdel, N.J. Aug. 10-11	\$892,218 \$51.25/52.25	22,423 33,512 two shows	Clear Channel Entertainment
KENNY CHESNEY, RASCAL FLATTS, UNCLE KRACKER	Nissan Pavilion at Stone Mountain Park, Stone Mountain, Ga. Aug. 13	\$947,418 \$62.50/75/82.50	22,674 sellout	Clear Channel Entertainment, The Message Group/AEG Live
USHER	Wachovia Center, Philadelphia Aug. 15	\$843,367 \$65.50/54.50	14,560 sellout	Concerts West/AEG Live, Atlanta Worldwide Touring
KENNY CHESNEY, RASCAL FLATTS, UNCLE KRACKER	Gund Arena, Cleveland Aug. 20	\$807,797 \$61.50/51.50/50/54.50	17,090 sellout	Clear Channel Entertainment, The Message Group/AEG Live
USHER	Comerica Airlines Arena, East Rutherford, N.J. Aug. 21	\$878,278 \$69.50/54.50	14,301 sellout	Concerts West/AEG Live, Atlanta Worldwide Touring
KENNY CHESNEY, RASCAL FLATTS, UNCLE KRACKER	Joe Louis Arena, Detroit Aug. 21	\$915,145 \$62.50/54.50	16,944 sellout	The Message Group/AEG Live
OZPEST, BLACK SABBATH, JUDAS PRIEST, SLAYER, DIMMU BORGIR, SUPERJET & OTHERS	Verizon Wireless Amphitheater, Salem, Texas	\$894,382 \$97.50/125	18,926 18,262	Clear Channel Entertainment
USHER	MCI Center, Washington, D.C. Aug. 22	\$883,542 \$75/54.50	13,271 sellout	Concerts West/AEG Live, Atlanta Worldwide Touring, Dimensions Entertainment
KENNY CHESNEY, RASCAL FLATTS, UNCLE KRACKER	PNC Music Pavilion at Brier Creek, Raleigh, N.C. Aug. 22	\$862,265 \$65.75/52.75	20,610 sellout	Clear Channel Entertainment, The Message Group/AEG Live
REVENGEON SUPER ESTRELLA, LA LEY, TOMAS, CAFE TACUBA, RAY GOREA DE VAN GOGH, ALIENS SYNTHE & OTHERS	Arrowhead Pond, Pomona, Calif. Aug. 22	\$876,335 \$12.95/10.00/8.50/5.00	11,633 14,333	Neanderthal Organization
USHER	FleetCenter, Boston Aug. 22	\$870,395 \$68.50/54.50	13,870 sellout	Concerts West/AEG Live, Atlanta Worldwide Touring
BARRENAHOLAS LADIES & ALANIS MORISSETTE	DTE Energy Music Center, Clarkston, Mich. Aug. 12-13	\$866,395 \$49.50/52.50	30,425 30,258 two shows	Clear Channel Entertainment
VAN HALEN, SHINEDOWN	Coors Amphitheatre, Chula Vista, Calif. Aug. 14	\$796,916 \$68.50/47.50	13,536 13,500	House of Blues Concerts
KENNY CHESNEY, RASCAL FLATTS, UNCLE KRACKER	Verizon Wireless Amphitheater, Bass, Va. Aug. 14	\$705,106 \$55.25/54.25/51.25	20,254 sellout	Clear Channel Entertainment, The Message Group/AEG Live
THE WHO	Sydney Entertainment Center, Sydney, Australia July 29-Aug. 1	\$1,049,328 (\$1,050,324 Australian)	5,742 14,522 two shows	Michael Cheung Entertainment, Jack Ustic Presents
CHICAGO, EARTH, WIND & FIRE	Ericsson Theater, Los Angeles Aug. 15-16	\$782,100 \$85.75/59.75	18,782 11,562 two shows	Clear Channel Entertainment
THE WHO	Shoreline Amphitheatre, Mountain View, Calif. Aug. 17	\$725,000 \$114.50/100	15,304 22,000	Clear Channel Entertainment
RUSH	Bell Centre, Montreal Aug. 17	\$743,321 \$65.50/51.50	13,171 sellout	Gillett Entertainment Group, House of Blues Canada
USHER	New Orleans Arena, New Orleans, La. Aug. 18	\$744,708 \$59.50/54.50	14,006 sellout	Concerts West/AEG Live, Atlanta Worldwide Touring
JOSH GROBAN	Tweeter Center, Tinley Park, Ill. Aug. 18	\$725,875 \$61.50/51	18,490 28,632	Clear Channel Entertainment
USHER	Toyota Center, Houston Aug. 19	\$805,180 \$62.50/54.50	11,395 sellout	Concerts West/AEG Live, Atlanta Worldwide Touring
KENNY CHESNEY, RASCAL FLATTS, UNCLE KRACKER	Pepsi Arena, Arlington, N.Y. Aug. 21	\$801,706 \$63.25/51.25	13,236 sellout	The Message Group/AEG Live
LINCOLN PARK, KORN, SNOP DOGG, THE USED	Nissan Pavilion at Stone Mountain Park, Stone Mountain, Ga. Aug. 20	\$866,437 \$53.50/51.50	17,416 22,667	Clear Channel Entertainment
ALAN JACKSON, MARTINA MCBRIDE	Arrowhead Pond, Anaheim, Calif. Aug. 21	\$894,329 \$75/50/50/50	18,495 11,731	AEG Live
LINCOLN PARK, KORN, SNOP DOGG, THE USED	Tweeter Center, Tinley Park, Ill. Aug. 21	\$854,806 \$44.50/35/15	18,244 26,364	Clear Channel Entertainment
USHER	America's Airlines Center, Dallas Aug. 22	\$853,862 \$35.50/54.50	12,374 sellout	Concerts West/AEG Live, Atlanta Worldwide Touring
KENNY CHESNEY, UNCLE KRACKER	The Pyramid, Memphis, Tenn. Aug. 19	\$851,205 \$60.50/54.50/50/50/50	14,276 sellout	Triangle Talent, The Message Group/AEG Live
TIM McGRAW, BIG & RICH, THE WARRIOR BROTHERS	The Pyramid, Memphis, Tenn. Aug. 19	\$851,000 \$60.50/54.50/50/50/50	13,874 13,200	Beeper Productions

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# West Coast Hip-Hop Bounces Back

BY GAIL MITCHELL

LOS ANGELES—Hip-hop here is on the rebound.

That's the prevailing belief in a city that claims such pioneering rap icons as Ice-T, N.W.A and Snoop Dogg. And it is borne out by a host of projects coming this year from veterans and some key debuts.

Among the latter is the hot anticipated release by Dr. Dre protégé Game, who hails from Compton, a city neighboring Los Angeles. The 21-year-old G-Unit/Interscope bow is slated for Oct. 26.

Stepping up to the plate before Game is another Compton resident, Virgin Records newcomer Guera Black.

As further proof the West Coast scene is thriving, 213—comprising Snoop Dogg, Nate Dogg and Warren G—debuts at No. 1 this issue on the Top R&B/Hip-Hop Albums chart and at No. 4 on the Billboard 200 with "The Hard Way" (TVT).

"There's a vibe you can feel in the city right now," Black says. "It's a sense of urgency; everyone is on fire. Compton, Watts ... Everybody is linking up. The West Coast is back."

Billed by many as the West Coast version of



From left, Black, Young and Houston are among the artists and producers fueling the resurgence of L.A.'s hip-hop scene.

the Notorious B.I.G., Black debuts Sept. 28 with "Guerrilla City." His current single, "Compton," features Beenie Man. It stands at No. 39 on the *Billboard* Hot R&B/Hip-Hop Singles & Tracks chart.

Preceding Black on the chart scene is another rookie, Los Angeles native Houston. His Capitol debut, "It's Already Written," entered the Top R&B/Hip-Hop Albums chart at No. 8 and The Billboard 200 at No. 14 in the Aug. 29 issue. Early momentum carries from his single "I Like That," featuring hip-hop veteran Nate Dogg and Houston labelmates Chingy and I-20. The radio hit

became the musical foundation of a McDonald's commercial earlier this year.

"People hadn't been feeling us out here," Houston says. "But the West is next to be on top again."

The impetus for this resurgence stems from several new developments in the City of Angels, including musical cliques collaborating with each other, and mix tapes—a hot commodity in the East Coast and Southern scenes—finally taking hold.

"It used to be that different cliques didn't fuck with other cliques. That tone is changing. We're

all working together," says artist/producer Damion Young, aka Damiz.

Young, who is also senior director of artist relations and programming for KPWR (Power 106) Los Angeles, owns Baby Ray Entertainment, which manages rapper Kruel-Turn and singer Butch Cassidy.

Young says he is partnering with fellow producers Mike City (Yolanda Adams, Carl Thomas) and up-and-comer T.L. Hutton on various projects.

"We're swapping beats," he says. "Why not work as a collective? We're all working for the same thing: building a West Coast coalition."

Aiding that cause is a busy underground scene fed by the local shows and mix tapes. Black, for example, is compiling his fourth mix tape, featuring artists he is developing under his Dolla Piggie banner. Young is promoting his "Pamela Anderson-hosted 'Baby Ray Mixtape,'" featuring signed and unsigned acts like Motown newcomer Conway, Jaye Felony and Stacey Adams. Game is also a fixture in the city's mix-tape scene.

All of this activity is making major labels and radio take notice.

(Continued on page 20)

# Warner Bros. Gets Shot Of 'Crunk-n-B'

Warner Bros. Records ups its crunk/R&B quotient with the signing of "Crunk-n-B" quartet Nia. The group will release its debut CD through Artist Vision, a new division of Atlanta-based Crunk Inc. Serious Lord is CEO of both entities.

Nia's first song is "I Got It," set to the track "Knuck If You Buck" by fellow Crunk Inc/WB act Crime Mob. Nia wrote the song with Atlanta songwriter Kiesha Miles, whose credits include new-comer Ciara and Mario Winans.

Nia comprises rappers Dara Love and Rashida Porche and singers Tuere Smith and Aisha Porche. (The Porches are twins.) The group's first CD, "I'm Not The

One," was released in 2002 on Atlanta indie Koya Records.

Among possible producers for the upcoming project are Lil Jon, Emperor Scarce and Beats by the Pound. Managed by Akina Love, Nia expects to release the album by year's end.

**VISION RECRUIT:** The latest addition to the Virgin Records roster is R&B/pop quartet N2U. The signing is in partnership with Chris Stokes' The Ultimate Group Entertainment. Stokes, as most know, is the guiding force behind B2K, IMx (formerly Immature) and Marques Houston. N2U's members—Don Lee, Asa, Chris Buck and Mark Richard—are

range in age from 19 to 25. The group's self-titled debut is slated for Nov. 2. "Issues" is the title of the first single.

**MUSICAL NOTES:** Lalah Hathaway's long-awaited new album, "Out from the Sky," is due Sept. 28 from Mesa/Blue Moon through Universal ... Capitol gears up its urban slate with *Disturbing the Peace* (release from I-20 "Self-Explanatory," Sept. 21) and Chingy ("Powerballin'," Nov. 16). Capitol also plans untitled sets by Faith Evans (Dec. 14) and former Destiny's Child member LeToya (Jan. 1, 2005).

**LABELLE RINGING:** Jheryl Busby, president of Def Soul Classics, believes there's no reason why Patti LaBelle's due with Ronald Isley, "Gotta Go Solo," shouldn't give her another No. 1 adult AC hit and a top 15 on the main-stream side.

"It's two classic artists together," Busby says, citing LaBelle's 1986 No. 1 crossover, "On My Own."

Adding to the cause is the reissue of LaBelle's "Timeless Journey" album with a disc added. And Busby has closed a deal with AAPR to co-brand the album with Def Soul Classics. He alluded to the deal earlier this year (*Billboard*, May 8).

"Gotta Go Solo" bowed at No. 74

on the Hot R&B/Hip-Hop Singles & Tracks chart in the Aug. 28 issue. Troy Taylor produced the song.

"People are finding real for R&B again," he says. "All the sampling has brought people's minds and ears back to real music."

**COX ON COX:** Deborah Cox's Broadway run with "Aida" has been extended to Sept. 5. Then, the R&B/dance singer's focus switches to film, with work on two independent projects: "Blood of a Champion" and "Friends and Lovers."

"I've been meeting with labels, looking for the right home," she says. "I'm not sure of the direction I'll go in musically. I'll let the songs be what drive the tone of the album, not whether the track is hot. There's definitely room on the airwaves for more contemporary R&B artists."

**FESTIVITIES:** LL Cool J, OutKast's Big Boi, Kem, Mos Def, Anthony Hamilton and Sleepy Brown are among the headliners at the inaugural Soulfest Atlanta 2004. The event will take place Sept. 4-5 at the Green Lot at Turner Field. In addition to R&B/rap legends Maze featuring Frankie Beverly, Chaka Khan and Doug E. Fresh, a special gospel session will include Kierra

## Rhythm & Blues

By Gail Mitchell  
gilmitchell@billboard.com



Cox tells *Billboard* she has also approached about going back on stage for the Dinah Washington story and a new version of Tina Andrews' "Why Do Fools Fall in Love."

But the former Arista artist hasn't forsaken her music career. She's working with a rock/soul group, as well as on a solo project.

"Kid" Shae and Kurt Carr.

Meanwhile, in Inglewood, Calif., Etoile Laws, Bobby Lyle, Phil Perry and Marsha Ambrosius will appear at the second annual Jazz in the Park festival, also Sept. 4-5, at Edward Vincent Jr. Park. The festival is presented by the South Bay Entertainment Group in conjunction with the City of Inglewood.



HIA. THEY'VE GOT THE CRUNK

SEPTEMBER 4 2004

Billboard

HOT R&amp;B/HIP-HOP AIRPLAY

Music R&amp;B/Hip-Hop

LAST WEEK	TITLE	IMPRINT/PROMOTION/LABEL
1	Lean Back	LEAN BACK
2	Grey	SONY U.S. RECORDS
3	Goodies	GOODIES
4	Jesus Walks	WE ARE THE CHURCH
5	Why?	WE ARE THE CHURCH
6	Locked Up	WE ARE THE CHURCH
7	Headstrong	WE ARE THE CHURCH
8	So Sexy	WE ARE THE CHURCH
9	Confessions Part II	WE ARE THE CHURCH
10	U Should've Known Better	WE ARE THE CHURCH
11	It Ain't Got You	WE ARE THE CHURCH
12	No Problem	WE ARE THE CHURCH
13	Let's Get Away	WE ARE THE CHURCH
14	Let Me Be	WE ARE THE CHURCH
15	Dip It Low	WE ARE THE CHURCH
16	U Saved Me	WE ARE THE CHURCH
17	Breath, Stretch, Shake	WE ARE THE CHURCH
18	I Like That	WE ARE THE CHURCH
19	On Fire	WE ARE THE CHURCH
20	Headstrong	WE ARE THE CHURCH
21	Cherries	WE ARE THE CHURCH
22	Take Me To Your Wings	WE ARE THE CHURCH
23	Flip Your Wings	WE ARE THE CHURCH

LAST WEEK	TITLE	IMPRINT/PROMOTION/LABEL
1	Turn Me On	NEUTRINO RECORDS
2	You're My Everything	NEUTRINO RECORDS
3	Call My Name	NEUTRINO RECORDS
4	Still In Love	NEUTRINO RECORDS
5	Dangerously In Love	NEUTRINO RECORDS
6	Golden	NEUTRINO RECORDS
7	What Happens	NEUTRINO RECORDS
8	Shake That Sh**	NEUTRINO RECORDS
9	Still In Love	NEUTRINO RECORDS
10	Dangerously In Love	NEUTRINO RECORDS
11	Golden	NEUTRINO RECORDS
12	What Happens	NEUTRINO RECORDS
13	Turn Me On	NEUTRINO RECORDS
14	Call My Name	NEUTRINO RECORDS
15	Still In Love	NEUTRINO RECORDS
16	Dangerously In Love	NEUTRINO RECORDS
17	Golden	NEUTRINO RECORDS
18	What Happens	NEUTRINO RECORDS
19	Turn Me On	NEUTRINO RECORDS
20	Call My Name	NEUTRINO RECORDS
21	Still In Love	NEUTRINO RECORDS
22	Dangerously In Love	NEUTRINO RECORDS
23	Golden	NEUTRINO RECORDS
24	What Happens	NEUTRINO RECORDS
25	Turn Me On	NEUTRINO RECORDS
26	Call My Name	NEUTRINO RECORDS
27	Still In Love	NEUTRINO RECORDS
28	Dangerously In Love	NEUTRINO RECORDS
29	Golden	NEUTRINO RECORDS
30	What Happens	NEUTRINO RECORDS

LAST WEEK	TITLE	IMPRINT/PROMOTION/LABEL
1	What We Do Here	SONY U.S. RECORDS
2	My Place	SONY U.S. RECORDS
3	Headstrong	SONY U.S. RECORDS
4	Jesus Walks	SONY U.S. RECORDS
5	Why?	SONY U.S. RECORDS
6	Locked Up	SONY U.S. RECORDS
7	Headstrong	SONY U.S. RECORDS
8	So Sexy	SONY U.S. RECORDS
9	Confessions Part II	SONY U.S. RECORDS
10	U Should've Known Better	SONY U.S. RECORDS
11	It Ain't Got You	SONY U.S. RECORDS
12	No Problem	SONY U.S. RECORDS
13	Let's Get Away	SONY U.S. RECORDS
14	Let Me Be	SONY U.S. RECORDS
15	Dip It Low	SONY U.S. RECORDS
16	U Saved Me	SONY U.S. RECORDS
17	Breath, Stretch, Shake	SONY U.S. RECORDS
18	I Like That	SONY U.S. RECORDS
19	On Fire	SONY U.S. RECORDS
20	Headstrong	SONY U.S. RECORDS
21	Cherries	SONY U.S. RECORDS
22	Take Me To Your Wings	SONY U.S. RECORDS
23	Flip Your Wings	SONY U.S. RECORDS

● Records with the greatest airplay in 2004. YTD: Broadcast Media. For all stations. Data is preliminary. Radio stations with 142 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked are determined from a formula of airplay data supplied by Broadcast Data Systems. Radio data is used to compile the hot R&B/Hip-Hop Songs & Tracks chart. © 2004 YTD Broadcast Media, Inc. All rights reserved.

## SEPTEMBER 4 2004 R&B/HIP-HOP SINGLES SALES

## SEPTEMBER 4 2004 RHYTHMIC AIRPLAY

## HitPredictor

LAST WEEK	TITLE	ARTIST	IMPRINT/PROMOTION/LABEL
1	My Face/Fly Your Wings	LEAN BACK	SONY U.S. RECORDS
2	Lean Back	LEAN BACK	SONY U.S. RECORDS
3	Goodies	LEAN BACK	SONY U.S. RECORDS
4	Thief's Theme	LEAN BACK	SONY U.S. RECORDS
5	I Like That	LEAN BACK	SONY U.S. RECORDS
6	I Believe	LEAN BACK	SONY U.S. RECORDS
7	Locked Up	LEAN BACK	SONY U.S. RECORDS
8	Headstrong	LEAN BACK	SONY U.S. RECORDS
9	Why?	LEAN BACK	SONY U.S. RECORDS
10	Take Me To Your Wings	LEAN BACK	SONY U.S. RECORDS
11	Sunshine	LEAN BACK	SONY U.S. RECORDS
12	Dip It Low	LEAN BACK	SONY U.S. RECORDS
13	Don't You Know	LEAN BACK	SONY U.S. RECORDS
14	On Fire	LEAN BACK	SONY U.S. RECORDS
15	King Of The Dacehall	LEAN BACK	SONY U.S. RECORDS
16	Fresh & A-Lekk	LEAN BACK	SONY U.S. RECORDS
17	Who Is She 2 U	LEAN BACK	SONY U.S. RECORDS
18	Bounce Back	LEAN BACK	SONY U.S. RECORDS
19	Topsy	LEAN BACK	SONY U.S. RECORDS
20	What's Happening?	LEAN BACK	SONY U.S. RECORDS
21	No Problem	LEAN BACK	SONY U.S. RECORDS
22	Locked Up	LEAN BACK	SONY U.S. RECORDS
23	Headstrong	LEAN BACK	SONY U.S. RECORDS
24	Confessions Part II	LEAN BACK	SONY U.S. RECORDS
25	It Ain't Got You	LEAN BACK	SONY U.S. RECORDS
26	U Should've Known Better	LEAN BACK	SONY U.S. RECORDS
27	It's Gonna Be	LEAN BACK	SONY U.S. RECORDS
28	It Ain't Got You	LEAN BACK	SONY U.S. RECORDS
29	Headstrong	LEAN BACK	SONY U.S. RECORDS
30	Confessions Part II	LEAN BACK	SONY U.S. RECORDS

● Results from a national sample of radio stations by Broadcast Data Systems. All stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked are determined from a formula of airplay data supplied by Broadcast Data Systems. Radio data is used to compile the Hot R&B/Hip-Hop Songs & Tracks chart. © 2004 YTD Broadcast Media, Inc. All rights reserved.

LAST WEEK	TITLE	ARTIST	IMPRINT/PROMOTION/LABEL
1	Turn Me On	SHAWNHAWA	SONY U.S. RECORDS
2	My Place	SHAWNHAWA	SONY U.S. RECORDS
3	Headstrong	SHAWNHAWA	SONY U.S. RECORDS
4	Jesus Walks	SHAWNHAWA	SONY U.S. RECORDS
5	Why?	SHAWNHAWA	SONY U.S. RECORDS
6	It Ain't Got You	SHAWNHAWA	SONY U.S. RECORDS
7	Headstrong	SHAWNHAWA	SONY U.S. RECORDS
8	Confessions Part II	SHAWNHAWA	SONY U.S. RECORDS
9	It Ain't Got You	SHAWNHAWA	SONY U.S. RECORDS
10	Headstrong	SHAWNHAWA	SONY U.S. RECORDS
11	Confessions Part II	SHAWNHAWA	SONY U.S. RECORDS
12	It Ain't Got You	SHAWNHAWA	SONY U.S. RECORDS
13	Headstrong	SHAWNHAWA	SONY U.S. RECORDS
14	Jesus Walks	SHAWNHAWA	SONY U.S. RECORDS
15	Why?	SHAWNHAWA	SONY U.S. RECORDS
16	It Ain't Got You	SHAWNHAWA	SONY U.S. RECORDS
17	Headstrong	SHAWNHAWA	SONY U.S. RECORDS
18	Confessions Part II	SHAWNHAWA	SONY U.S. RECORDS
19	It Ain't Got You	SHAWNHAWA	SONY U.S. RECORDS
20	Headstrong	SHAWNHAWA	SONY U.S. RECORDS
21	Jesus Walks	SHAWNHAWA	SONY U.S. RECORDS
22	Why?	SHAWNHAWA	SONY U.S. RECORDS
23	You & Me	SHAWNHAWA	SONY U.S. RECORDS
24	On Fire	SHAWNHAWA	SONY U.S. RECORDS
25	Headstrong	SHAWNHAWA	SONY U.S. RECORDS

● Results from a national sample of radio stations by Broadcast Data Systems. All stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked are determined from a formula of airplay data supplied by Broadcast Data Systems. Radio data is used to compile the Hot R&B/Hip-Hop Songs & Tracks chart. © 2004 YTD Broadcast Media, Inc. All rights reserved.

● Results from a national sample of radio stations by Broadcast Data Systems. All stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked are determined from a formula of airplay data supplied by Broadcast Data Systems. Radio data is used to compile the Hot R&B/Hip-Hop Songs & Tracks chart. © 2004 YTD Broadcast Media, Inc. All rights reserved.

## West Coast

Continued from page 19

cracker." Baby Bee's Butch Cassidy appears on Conway's debut album, "How the West Was Won," which is slated for release later this year.

Other acts to keep an ear out for are Sly Boogy, Technique (part of the Dynamic Certified clique) and the previously mentioned Adams, plus unsigned vets Kam and Korn-tastic, who are each developing projects.

John Ferguson, Los Angeles-based senior VP of A&R for Universal, distributed Bungalo Records, says he is encouraged by the music he hears. Among the heavyweight labels he cites is Heavyweight Records, operated by Tery Carter. Heavyweight's roster includes Los Angeles artist Problem Child.

Ferguson also applauds local radio for getting in on the act.

"In any area where you have supportive radio, local talent will break through," he says. "There are new outlets now in San Bernardino [KRWG 96.1] and San Diego [XMR 106.1] supporting local talent. Power 106 and KKB7 [the Beat] will have to step up to this new competition."

### ON THE RISE

Los Angeles' up-and-coming hip-hop contingent includes the aforementioned Conway, who created a stir earlier this year with the single "Nut-

"There's a lot of talent in Los Angeles," Conway proclaims, "and we're about to make some noise this coming year. It's our time."

LAST WEEK	TITLE	ARTIST	NUMBER 1	4 Weeks At Number 1	Artist Squad
1	Lean Back	Lean Back	1	1	4
2	Sunshine	Ulf Flipping Lee	2	1	2
3	My Place	Nelly Fostering Johnson	3	1	1
4	Slow Motion	Jadekiss Featuring Anthony Hamilton	4	1	1
5	Why?	Ja Rule	5	1	1
6	Jesus Walks	Kanye West	6	1	1
7	Headstrong	LL Cool J	7	1	1
8	So Sexy	Twoste Featuring R. Kelly	8	1	1
9	I Like That	Houston Featuring Ciara, Nate Dogg & 2-Tone	9	1	1
10	Let's Get Away	Usher	10	1	1
11	Let Me In	Young Buck	11	1	1
12	No Problem	Lil Scrappy	12	1	1
13	On Fire	Lloyd Banks	13	1	1
14	Freak-A-Lekk	Pistole	14	1	1
15	What's Happening?	Ying Yang Twins Feat. Trick Daddy	15	1	1
16	Breathe, Stretch, Shake	Mase Featuring Dr. Diddy	16	1	1
17	Shake That Sh**	Shawnae Featuring Leface	17	1	1
18	Nolla Clap	Juvie, Wacko & Skip	18	1	1
19	Flap Your Wings	Nelly	19	1	1
20	Felish	Shum Village Featuring Kanye West & John Legend	20	1	1
21	How Come	D12	21	1	1
22	Culo	Pistole Feat. Lil Jon	22	1	1
23	Compton	Gentil Black Featuring Beavis Man	23	1	1
24	Oye Mi Canto	N.O.R.E., GZA, Big Migs, Nas, Sky & Teju Calderon	24	1	1
25	I'm So Fly	Lloyd Banks	25	1	1

● Results with the greatest airplay in audience segments. The Hot Rap Tracks airplay is compiled from 80 radio stations and 1000 stations in the U.S. and Canada, compiled by iNSIGHT. © 2004 Broadcast Data Systems, Inc. All rights reserved.

Other artist names and Imprint/Label legend located in chart section.

**Nielsen**  
Broadcast Data  
Systems

Nielsen  
SoundScan

100

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1

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THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE	ARTIST	PEAK POSITION	LAST WEEK	TITLE	ARTIST	PEAK POSITION	LAST WEEK	TITLE	ARTIST	PEAK POSITION	
			PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL	PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL	PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL	PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL	PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL	PRODUCER (SONGWRITER)	
1	1	16	LEAN BACK O	STICKIN' & KICKIN' STICKIN'	7 Weeks At Number 1	49	KING OF THE DANCEHALL O	BRUNNIE MAN	49	BRUNNIE MAN	BRUNNIE MAN	49	BRUNNIE MAN	49
2	3	4	DIARY	EXCELSIOR BROTHERS JR.	Tarrior Squad	1	KNUCK IF YOU BUCK O	CREME BUE	45	CREME BUE	FEATURING LI SCRAPPY	45	CREME BUE	45
3	6	GOODIES O	THE GROOVY GATE (KID CUDI, J. BROWN, J. BROWN)	Clair Feature Feat. Pablo	3	WHAT WE DO HERE	BRIAN MCKNIGHT	51	BRIAN MCKNIGHT	WHAT WE DO HERE	51	BRIAN MCKNIGHT	51	
4	2	3	SUNSHINE O	THE GROOVY GATE (KID CUDI, J. BROWN, J. BROWN)	Ulf Lipi Feat. Len	2	HOT 2NITE O	NEVER EDITION	52	NEVER EDITION	NEVER EDITION	52	NEVER EDITION	52
5	7	5	WHY? O	THE GROOVY GATE (KID CUDI, J. BROWN, J. BROWN)	Jedekins Feat. Anthony Hamilton	5	OYE MI CANTO O	N.D.R.E. GENSTAC	52	GENSTAC	BIG MATE, NICK SHY & TEGO CALDERON	52	GENSTAC	52
6	7	9	MY PLACE O	STE ME (KID CUDI, J. BROWN, J. BROWN)	Nelly Feat. Juhann	6	HOOD HOP	JOHN BROWN	50	JOHN BROWN	HOOD HOP	50	JOHN BROWN	50
7	6	2	JESUS WALKS O	THE GROOVY GATE (KID CUDI, J. BROWN, J. BROWN)	Kanye West	2	FOR REAL	LAUREN LARROUX	56	LAUREN LARROUX	LAUREN LARROUX	56	LAUREN LARROUX	56
8	5	8	SLOW MOTION	THE GROOVY GATE (KID CUDI, J. BROWN, J. BROWN)	Juvenile Feat. Soulja Skin	2	JIMMY CHOO	SHYNE	57	SHYNE	FEATURING ALEXIS	57	SHYNE	57
9	10	13	LOCKED UP O	THE GROOVY GATE (KID CUDI, J. BROWN, J. BROWN)	Alvin Feature Feat. P	9	CONFESION PART 1	LAUREN LARROUX	57	LAUREN LARROUX	LAUREN LARROUX	57	LAUREN LARROUX	57
10	12	12	HEADSPRING O	THE GROOVY GATE (KID CUDI, J. BROWN, J. BROWN)	Lil Cooj J	10	BRING IT BACK O	LAUREN LARROUX	57	LAUREN LARROUX	LAUREN LARROUX	57	LAUREN LARROUX	57
11	13	11	SO SEXY O	THE GROOVY GATE (KID CUDI, J. BROWN, J. BROWN)	Twista Feat. R. Kelly	10	GOTTA GO SOLO	LI WAYNE	57	LI WAYNE	FEATURING MARY FRESH	57	LI WAYNE	57
12	9	8	CONFESSIONS PART II	THE GROOVY GATE (KID CUDI, J. BROWN, J. BROWN)	Usher	1	WHAT YOU DON'T DO FOR LOVE	PATTI LABELLE	61	PATTI LABELLE	FEATURING RON INGRAM	61	PATTI LABELLE	61
13	11	10	U SHOULD'VE KNOWN BETTER	THE GROOVY GATE (KID CUDI, J. BROWN, J. BROWN)	Meek Mill	6	I BELIEVE O	BRIAN BROWN	61	BRIAN BROWN	WE ARE THE CHAMPIONS	61	BRIAN BROWN	61
14	14	14	IF I AIN'T GOT YOU O	THE GROOVY GATE (KID CUDI, J. BROWN, J. BROWN)	Alicia Keys	1	IF I WAS YOUR GIRLFRIEND	FAUSTINA	62	FAUSTINA	IF I WAS YOUR GIRLFRIEND	62	FAUSTINA	62
15	17	16	NO PROBLEM O	THE GROOVY GATE (KID CUDI, J. BROWN, J. BROWN)	Lil Scrappy	15	RED CARPET (PAUSE, FLASH)	R. KALY	64	R. KALY	RED CARPET (PAUSE, FLASH)	64	R. KALY	64
16	16	16	LET ME IN O	THE GROOVY GATE (KID CUDI, J. BROWN, J. BROWN)	Young Buck	15	REAL GANGSTAZ	BRANDY	65	BRANDY	FEATURING MARY FRESH	65	BRANDY	65
17	18	21	LET'S GET AWAY O	THE GROOVY GATE (KID CUDI, J. BROWN, J. BROWN)	T.I.	17	WELCOME BACK	MELB DEEP	65	MELB DEEP	FEATURING LIL JON	65	MELB DEEP	65
18	16	17	DIP IT LOW O	THE GROOVY GATE (KID CUDI, J. BROWN, J. BROWN)	Christina Milian	16	CAUGHT UP	LANCE ALLEN	66	LANCE ALLEN	CAUGHT UP	66	LANCE ALLEN	66
19	22	25	I U SAVED ME	THE GROOVY GATE (KID CUDI, J. BROWN, J. BROWN)	R. Kelly	19	TALK ABOUT OUR LOVE O	BRANDY	66	BRANDY	FEATURING KENYA WEST	66	BRANDY	66
20	23	19	I LUV THAT O	THE GROOVY GATE (KID CUDI, J. BROWN, J. BROWN)	Hoover Feat. Chicago, Nas & R. Kelly	14	THE CLOSER I GET TO YOU	LUTHER VANDROSS	67	LUTHER VANDROSS	DUET WITH BRYAN KEEWES	67	LUTHER VANDROSS	67
21	19	15	ON FIRE O	THE GROOVY GATE (KID CUDI, J. BROWN, J. BROWN)	Lloyd Banks	4	WE LIKE THEM GIRLS O	SILK THICK	67	SILK THICK	FEATURING MARY FRESH	67	SILK THICK	67
22	31	49	BREATHE, STRETCH, SHAKE	THE GROOVY GATE (KID CUDI, J. BROWN, J. BROWN)	Mass Feature Feat. P. Diddy	22	USIN' LOVE TO ME O	JOHN LEGEND	72	JOHN LEGEND	COLLEGE GIRL	72	JOHN LEGEND	72
23	20	20	TURN ME ON O	THE GROOVY GATE (KID CUDI, J. BROWN, J. BROWN)	Kevin Lyttle Feature Feat. Sprague Boaz	20	FREAKS	PLAY-N-SKILLS	52	PLAY-N-SKILLS	FEATURING KRAYINE BOE & ADAM HOWARD	52	PLAY-N-SKILLS	52
24	29	32	CHARLENE	THE GROOVY GATE (KID CUDI, J. BROWN, J. BROWN)	Anthony Hamilton	24	HOW COME O	THE ROLLING STONES	68	THE ROLLING STONES	HOW COME	68	THE ROLLING STONES	68
25	21	22	BURN	THE GROOVY GATE (KID CUDI, J. BROWN, J. BROWN)	Usher	1	HIGHER	D.D.B. & KENNY WEST	68	D.D.B. & KENNY WEST	FEATURING KENNY WEST	68	D.D.B. & KENNY WEST	68
26	45	45	FLAP YOUR WINGS O	THE GROOVY GATE (KID CUDI, J. BROWN, J. BROWN)	Nelly	28	HEY YOUNG GIRL O	U2	68	U2	HEY YOUNG GIRL	68	U2	68
27	26	26	YOU'RE MY EVERYTHING	THE GROOVY GATE (KID CUDI, J. BROWN, J. BROWN)	Ante Bokar	27	GROUPIE LUV	THE INC.	69	THE INC.	FEATURING KRAYINE BOE & ADAM HOWARD	69	THE INC.	69
28	27	27	CALL MY NAME	THE GROOVY GATE (KID CUDI, J. BROWN, J. BROWN)	Prince	27	BREAK BREAD O	DODGEBALL	73	DODGEBALL	FEATURING LIL JON	73	DODGEBALL	73
29	34	34	NOLIA CLAP	THE GROOVY GATE (KID CUDI, J. BROWN, J. BROWN)	Juvenile, Waka & Skip	27	TEMPTED TO TOUCH O	1-2-3 FEATURING LIL JON	73	1-2-3 FEATURING LIL JON	TEMPTED TO TOUCH	73	1-2-3 FEATURING LIL JON	73
30	33	33	THINK ABOUT YOU	THE GROOVY GATE (KID CUDI, J. BROWN, J. BROWN)	Luther Vandross	29	DON'T SAY NUTHIN' O	THE ROOTS	66	THE ROOTS	FEATURING LIL JON	66	THE ROOTS	66
31	36	36	HAPPY PEOPLE O	THE GROOVY GATE (KID CUDI, J. BROWN, J. BROWN)	R. Kelly	7	CERTIFIED GANGSTAS O	JIM JONES	80	JIM JONES	FEATURING CANTON	80	JIM JONES	80
32	24	23	SOUTHSIDE	THE GROOVY GATE (KID CUDI, J. BROWN, J. BROWN)	Lloyd Banks Feat. Ashanti	13	SO FLY O	N.D. RELAZ	56	N.D. RELAZ	FEATURING GANGSTAS	56	N.D. RELAZ	56
33	31	31	GOLDEN	THE GROOVY GATE (KID CUDI, J. BROWN, J. BROWN)	Jill Scott	31	DIAMOND IN THE BACK O	LUDACRIS	51	LUDACRIS	FEATURING KENNY WEST	51	LUDACRIS	51
34	26	26	WHAT'S HAPPIN' O	THE GROOVY GATE (KID CUDI, J. BROWN, J. BROWN)	Ying Yang Feature Feat. Trick Daddy	24	99 PROBLEMS O	JAY-Z	76	JAY-Z	99 PROBLEMS	76	JAY-Z	76
35	30	40	SHAKE THAT SH** O	THE GROOVY GATE (KID CUDI, J. BROWN, J. BROWN)	Shawna Feature Feat. Ladrice	30	PRISONER O	KIERA "KIKI" SHEARD	85	KIERA "KIKI" SHEARD	PRISONER	85	KIERA "KIKI" SHEARD	85
36	39	39	STILL IN LOVE	THE GROOVY GATE (KID CUDI, J. BROWN, J. BROWN)	Tame Man Feature Feat. Baby	23	OH MY GOD O	TOY SUNSHINE	60	TOY SUNSHINE	FEATURING P. DIDDY & GIRTH	60	TOY SUNSHINE	60
37	25	25	SELFISH O	THE GROOVY GATE (KID CUDI, J. BROWN, J. BROWN)	Slum Village Feature Feat. Kanye West & John Legend	20	BOUNCE BACK O	JOHN BROWN	85	JOHN BROWN	FEATURING LIL JON	85	JOHN BROWN	85
38	41	43	DANGEROUSLY IN LOVE	THE GROOVY GATE (KID CUDI, J. BROWN, J. BROWN)	Bayonce	38	FREE O	JOHN BROWN	85	JOHN BROWN	FEATURING LIL JON	85	JOHN BROWN	85
39	51	57	COMPTON	THE GROOVY GATE (KID CUDI, J. BROWN, J. BROWN)	Guerrilla Black Feature Feat. Busta Rhymes	39	THE FIFTH SENSE O	LASHAWN GRIFFIN	81	LASHAWN GRIFFIN	FEATURING LIL JON	81	LASHAWN GRIFFIN	81
40	38	29	FREEK-A-LEEK O	THE GROOVY GATE (KID CUDI, J. BROWN, J. BROWN)	Petey Pablo	5	PRICELESS O	NEED	72	NEED	FEATURING LIL JON	72	NEED	72
41	41	41	MY BOO	THE GROOVY GATE (KID CUDI, J. BROWN, J. BROWN)	Usher & Alicia Keys	41	CHOOSEN O	KIERRA "KIKI" SHEARD	85	KIERRA "KIKI" SHEARD	CHOOSEN	85	KIERRA "KIKI" SHEARD	85
42	44	42	YOU DON'T WANT DRAMA	THE GROOVY GATE (KID CUDI, J. BROWN, J. BROWN)	Busti & MJ Feature Feat. P. Diddy	30	BE YOUR GIRL O	TOY SUNSHINE	87	TOY SUNSHINE	FEATURING P. DIDDY & JAZZ P. JAZZ	87	TOY SUNSHINE	87
43	30	30	YEAOH O	THE GROOVY GATE (KID CUDI, J. BROWN, J. BROWN)	Usher Feat. Jon & Lester	1	WHAT IF O	LEADERS	56	LEADERS	WHAT IF	56	LEADERS	56
44	49	59	WHO IS SHE 2 U O	THE GROOVY GATE (KID CUDI, J. BROWN, J. BROWN)	Brandy	44	WANNA THANK YA O	TOY SUNSHINE	87	TOY SUNSHINE	FEATURING P. DIDDY & JAZZ P. JAZZ	87	TOY SUNSHINE	87
45	47	50	WHITE TEES O	THE GROOVY GATE (KID CUDI, J. BROWN, J. BROWN)	Domi Franchise Boyz	45	BE YOUR GIRL (DAMN) O	ANGIE STONE	87	ANGIE STONE	FEATURING SNOOP DOGG DRUGG	87	ANGIE STONE	87
46	38	38	MOVE YA BODY O	THE GROOVY GATE (KID CUDI, J. BROWN, J. BROWN)	Nina Shay Feature Feat. Jobs	14	BACK UP O	PIRELLI	94	PIRELLI	BACK UP	94	PIRELLI	94
47	59	77	IT'S SO FLY	THE GROOVY GATE (KID CUDI, J. BROWN, J. BROWN)	Usher	47	BLOW IT OUT	LEADERS	56	LEADERS	FEATURING LIL JON	56	LEADERS	56
48	46	51	I SMOKE, I DRANK	THE GROOVY GATE (KID CUDI, J. BROWN, J. BROWN)	Magic Feature Feat. Youngblood & R. Kelly	46	WHAT IF Q	REUBEN SHADDER	47	REUBEN SHADDER	WHAT IF	47	REUBEN SHADDER	47
49	44	44	THE GROOVY GATE (KID CUDI, J. BROWN, J. BROWN)	THE GROOVY GATE (KID CUDI, J. BROWN, J. BROWN)	7 Weeks At Number 1	49	THE NEW WORKOUT PLAN	KENNY WEST	60	KENNY WEST	THE NEW WORKOUT PLAN	60	KENNY WEST	60
50	45	45	THE GROOVY GATE (KID CUDI, J. BROWN, J. BROWN)	THE GROOVY GATE (KID CUDI, J. BROWN, J. BROWN)	ALONE O	60	ALL NITE (DON'T STOP) O	JANET JACKSON	90	JANET JACKSON	ALL NITE (DON'T STOP)	90	JANET JACKSON	90
51	47	47	THE GROOVY GATE (KID CUDI, J. BROWN, J. BROWN)	THE GROOVY GATE (KID CUDI, J. BROWN, J. BROWN)	ALONE O	60	ALONE O	HOOTIE POINT	84	HOOTIE POINT	FEATURING R. KELLY & MELA	84	HOOTIE POINT	84

SEPTEMBER 4  
2004

## Billboard® TOP R&amp;B/HIP-HOP ALBUMS™

Sales data compiled from a national subset panel of core R&amp;B/Hip-Hop stores by Nielsen SoundScan

ARTIST IMPRINT &amp; NUMBER/DISTRIBUTING LABEL

NUMBER 1/HOT SHOT DEBUT

1 213 GENESEY/ARTIST 01/04/04

2 SHYHEE SAMPLER/ART JAHM 01/04/04

3 MOSS DEEP INVISIBLES/ART 01/04/04

4 LIL WAYNE AMERIKAS NIGHTMARES 01/04/04

5 LLOYD BANKS G-DAY RECORDS 01/04/04

6 VARIOUS ARTISTS UNIVERSAL/ART 01/04/04

7 USHER "LAPD" 1600/ART 01/04/04

8 JADAKISS RUFF RYDDE RECORDS 01/04/04

9 ANTHONY HAMILTON 133-03-007/2004/04 01/04/04

10 B.G. CHICAGO CITY STRINGS 01/04/04

11 TERROR SQUAD TRANSVERSAL/ART 01/04/04

12 AKON BRAVEMUSIC/ART 01/04/04

13 LIL SCRAPPY/TMILLVILLE 1000/ART 01/04/04

14 ALICIA KEYS A 1600/ART 01/04/04

15 CRIME MOB 1000/ART 01/04/04

16 HOUSTON CARTOON 007/04 01/04/04

17 LYFE LYFE 200-152 01/04/04

18 SEEANIE MAN SHADOK 007/04 01/04/04

19 LLOYD THE RIC 007/04 01/04/04

20 TEEDRA MOSES 107 007/04 01/04/04

21 KEVIN LYTTLE ATLANTIC 007/04 01/04/04

22 KANYE WEST "A" 1000/ART 01/04/04

23 JUVENILE "CASH MONEY" 007/04 01/04/04

24 THE ROOTS 1000/ART 01/04/04

25 D12 SHADOK 007/04 01/04/04

26 FLIP "FLIP" 1000/ART 01/04/04

27 BONEY JAMES HANKEY RECORDS 01/04/04

28 ANGIE STONE 1000/ART 01/04/04

29 BRANDY "A" ATLANTIC 007/04 01/04/04

30 EBALL &amp; MOQ "BAD BOY RECORDS" 01/04/04

31 TEENA MARIE CASH MONEY CLASSICS 007/04 01/04/04

32 BLACK EYED PEAS "A" 1000/ART 01/04/04

33 PETEY PABLO "A" 1000/ART 01/04/04

34 PRINCE "A" 1000/ART 01/04/04

35 DEVIN THE DUDE J. PRICE 007/04 01/04/04

36 2PAC DEATH ROW RECORDS 007/04 01/04/04

37 VARIOUS ARTISTS 1000/ART 01/04/04

\$1 GREATEST GAINER \$1

BABY BASH 1000/ART 01/04/04

CHRISTIANA MILIAN 1000/ART 01/04/04

JOJO "A" 1000/ART 01/04/04

TWISTA ATLANTIC 007/04 01/04/04

BEYONCE "A" 1000/ART 01/04/04

MYSTIKAL JAY-Z/PATRICK 007/04 01/04/04

MONICA "A" 1000/ART 01/04/04

JAY-Z "A" RCA/POLYDOR 01/04/04

BEASTY BOYS 1000/ART 01/04/04

SLUM VILLAGE 1000/ART 01/04/04

JUVENILE, WACKO &amp; SKIP VTF 007/04 01/04/04

VARIOUS ARTISTS 1000/ART 01/04/04

\$1

GREATEST

GAINER

\$1

MANAGE

A TRIO

\$1

IT'S

ABOUT

TIME

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# Capone Puts Brazil Atop Latin Grammy Noms

BY TOM COGES

SAO PAULO, Brazil—Two months ago, few people outside Brazil knew Tom Capone's name.

But with five nominations for the fifth annual Latin Grammy Awards, the multitalented producer is not only the most nominated individual this year but also the most nominated Brazilian ever.

He garnered nods for the Sept. 1 ceremonies for album of the year and best

engineered album for "Maria Rita," producer of the year, and two nominations for record of the year, for Maria Rita's "A Festa" and Skank's "Dois Riots."

Capone worked on several other nominated projects, including Frejat's "Sobre Nós 2 e o Resto do Mundo," nominated for best rock album in Portuguese, and O Rappa's "O Silencio Q Precede o Espectro," nominated for best Brazilian contemporary pop album.

But Capone is not just a producer and an engineer; he is also a musician

and the director of A&R for Warner Music Brazil.

"I have total support from my boss, [president] Claudio Condé, who allows me to produce some [outside] albums during the year," says Capone, who has his own recording studio.

But he says that since producing Skank's "Cosmotron," he has worked exclusively with Warner artists.

Capone got into music playing the guitar and producing for a band called Peter Perfeito in the 1980s. He later

opened his own studio and began producing full time.

When Warner Music Brazil asked him to be A&R director in 1998, he accepted on the condition that he be allowed to produce albums for other labels.

The list of acts he has worked with includes Gilberto Gil, Milton Nascimento, Raimundos, Barão Vermelho, Nando Reis, Marisa Monte, Carlinhos Brown and Lenine.

Most recently, Capone produced three tracks for Spanish-language trio Bacilos (which has one Brazilian member) for its new album, due Sept. 28.

Despite the impressive lineup of productions, the project that has thrust Capone's name into international consciousness is "Maria Rita," the self-titled debut album by the daughter of the late Elza Regina. Released in 2003 on Warner, it became Brazil's fifth top-seller of the year. It has sold 640,000 copies, according to the label.

"The main thing is Maria Rita's voice," Capone says. "And we also have her totally intuitive and yet precise perception of the arrangements. Great parts of the repertoire, as well as the jazz trio ensemble [acoustic bass, piano and drums], were taken from her live con-



CAPONE: COLLECTS FIVE NOMINATIONS

## And The Winner Is . . .

It is time for our annual prediction of Latin Grammy Award winners. These aren't endorsements (particularly since voting was already closed), but rather educated guesses and personal opinion.

In that spirit, enjoy the read, and place your bets in time for the Sept. 1 event.

**RECORD OF THE YEAR:** Should Win: "Lágrimas Negras" by Bebo Valdés and Diego "El Cigala" exemplifies what can be achieved when music is allowed to shine in a pure, unadulterated manner. A triumph in a time of skeptics.

Will Win: Alejandro Sanz's "No Es Lo Mismo" is beautifully recorded. It also enjoys prestige, name recognition and commercial success across many borders.

**ALBUM OF THE YEAR:** Should Win: "No Es Lo Mismo" is an album of original material on which Alejandro Sanz takes a major leap beyond what he has done before. And he lets us enjoy the ride. "Lágrimas Negras" by Bebo Valdés and Diego "El Cigala" is a strong contender.

Will Win: Sanz. No other artist in this category has the name recognition to adequately compete. "Lágrimas Negras" could be an upset winner, but I'm betting on Sanz.

**SONG OF THE YEAR:** Should Win: "Andar Conmigo," performed by Julieta Venegas and co-written by Venegas and Cofi Sorokin, is lovely and unpretentious—a rare combination. Café Tacuba's "Eres," written by Emmanuel Del Real, is an uncharacteristic, lushly romantic track and the best cut on the album. Both are personal favorites.

Will Win: Alejandro Sanz's "No Es Lo Mismo," penned by Sanz, is the only one that was widely heard. And yes, it is a great track as well. Perhaps Venegas' success in Mexico will give her a leg up.

**BEST NEW ARTIST:** Should Win: Akwid, for bringing the new urban/regional movement to the fore, or **Obie Bermúdez**, for positioning him as a strong pop artist with a songwriter's credibility.

Will Win: Even toss between the two, although Bermúdez is better-known outside the United States.

**BEST FEMALE POP VOCAL ALBUM:** Should Win: Rosario's "De Mi Colores" and **Paulina Rubio's "Pau-Latina"** are energetic, sparkling and different albums that put new punch into female pop.

Will Win: Rubio is long overdue for a Grammy. But this voting body may go for the more esoteric Rosario, who may also garner the strong Spanish vote.

"Travesía," which features an eclectic mix of styles, may be his best album yet.

Will Win: Hard to imagine that it will be anyone other than Cruz, unless voters have decided to finally move on after her death. In that case, *Los Van Van* may get the nod for the historic recording "Live at the Miami Arena."

**BEST ALTERNATIVE MUSIC ALBUM:** Should Win: "Cuatro Caminos" is undoubtedly Café Tacuba's best album in years. Ozomatli is a contender, but since "Coming Up" is an EP, the impact isn't the same. Honorable mention goes to *Babasónicos*' surprising "Infierno."

Will Win: Café Tacuba has the international scope.

**BEST RANCHERO ALBUM:** Should Win: This year's nominees make up a strong, competitive category. I love that Marco Antonio Solís effectively pulled off a *ranchera* album in his own style with "Tu Amor O Tu Desprecio," but "En Voz Por Ultima Vez," with Vicente Fernández and Alejandro Fernández, features two generations of music in one exciting performance. They deserve a nod. (Vicente is also nominated for solo set "Se Me Hizo Tarde La Vida.")

Will Win: Vicente Fernández. A contender for years, Fernández finally won his first Latin Grammy two years ago. Now, voters everywhere recognize him as the top artist in the genre.

**BEST NORTEÑO ALBUM:** Should Win: *Conjunto Primavera* deserves its nomination for "Decide Tú." But *Los Tigres del Norte* went the extra mile with "Pacto de Sangre," an album that entertains and advocates and does it well across the board.

Will Win: Perennially popular **Ramón Ayala y Sus Bravos** del Norte will give them a run for their money with "Tere En Tus Manos El Invicto," but *Tigres del Norte*, with their newfound popularity and good will in Spain, will win.



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el rock de mi pueblo

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"3 times grammy winner."

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## Billboard HOT LATIN TRACKS

Airplay monitored by

Nielsen Broadcast Data Systems

IMPRINT/PROMOTION LABEL

Artist

LAST WEEK

THIS WEEK

CHART POSITION

1 1 3 5 TITLE PRODUCER (SONGWRITER)

1 1 3 5 COMO TU (SONGWRITER: JESÚS VIVES)

1 1 3 5 HOT SHOT DEBUT (SONGWRITER: JESÚS VIVES)

2 1 1 1 NADA VALGO SIN TU AMOR (SONGWRITER: JESÚS VIVES)

3 9 18 10 SÓN DE AMORES (SONGWRITER: ANDY &amp; LUCAS)

4 3 1 1 QUÉ DE RARO TIENE (ALBERTO PEREZ Y MIRELLA SOLÁN)

5 4 4 8 ALGO TIENES (SONGWRITER: JESÚS VIVES)

6 7 10 9 MIEDO (SONGWRITER: JESÚS VIVES)

7 10 7 19 ANHORA QUIEN (ESTERNA: JESÚS VIVES/ESTERNA/REYES)

8 11 8 17 NO ME QUIERO ENAMORAR (SONGWRITER: JESÚS VIVES)

9 22 3 30 GOLAJA QUE TE MUERAS (SONGWRITER: JESÚS VIVES)

10 2 8 19 VIVO Y MUERO EN TU PIEL (SONGWRITER: JESÚS VIVES)

11 5 2 13 SOY TU MUJER (DE MARIETTA Y VILLARREAL DE MARIETTA)

12 6 5 12 DUELLE EL AMOR (SONGWRITER: JESÚS VIVES)

13 17 34 3 LAS AVISPAS (SONGWRITER: JESÚS VIVES)

14 30 31 5 LAGRIMAS (SONGWRITER: JESÚS VIVES)

15 14 5 14 LA LOCURA (SONGWRITER: JESÚS VIVES)

16 16 21 6 LA YERBAS (SONGWRITER: JESÚS VIVES)

17 23 3 6 LASTIMA ES MI MUJER (SONGWRITER: JESÚS VIVES)

18 12 11 11 TU DE QUE VAS (SONGWRITER: JESÚS VIVES)

19 24 22 11 ESTA LLORANDO MI CORAZON (SONGWRITER: JESÚS VIVES)

20 21 17 11 QUÉ NO ME FALTES TU (SONGWRITER: JESÚS VIVES)

21 19 45 7 VUELVE COMINGO (SONGWRITER: JESÚS VIVES)

22 27 39 3 VALIO LA PENA (SONGWRITER: JESÚS VIVES/ESTERNA/J. J. PAGAN Y MANTON)

23 14 15 6 ESTES DONDE ESTES (SONGWRITER: JESÚS VIVES)

24 8 9 24 DOS LOCOS (SONGWRITER: JESÚS VIVES)

25 20 13 17 SENTADA AQUI EN MI ALMA (SONGWRITER: JESÚS VIVES)

26 18 12 18 10 MIEDO (SONGWRITER: JESÚS VIVES)

27 38 42 3 ME DEDICUE A PERDERTE (SONGWRITER: JESÚS VIVES)

28 29 35 3 DELANTE DE MI (SONGWRITER: JESÚS VIVES)

29 26 33 10 MAS MALA CUE TU (SONGWRITER: JESÚS VIVES)

30 20 18 10 TE PERDONO UNA VEZ (SONGWRITER: JESÚS VIVES)

31 25 26 8 LA PRIMERA CON AGUA (SONGWRITER: JESÚS VIVES)

32 31 32 8 PREFERIO PARTIR (SONGWRITER: JESÚS VIVES)

33 42 37 4 SOMBRIA LOCA (SONGWRITER: JESÚS VIVES)

34 33 21 28 A DONDE ESTABAS? (SONGWRITER: JESÚS VIVES)

35 49 48 4 CONTIGO YO APRENDO A OLVIDAR (SONGWRITER: JESÚS VIVES)

36 40 30 14 FIERA INQUIETA (SONGWRITER: JESÚS VIVES)

37 44 36 8 ANDAS CONMIGO (SONGWRITER: JESÚS VIVES/C. GONZALEZ)

38 41 49 3 PFOQUETES DE HORMIGA (SONGWRITER: JESÚS VIVES/C. GONZALEZ)

39 27 28 16 NO TIENE LA CULPA EL INDIO (LOS TRES DEL NORTE DE MONTREAL)

40 45 44 5 POIRE DIABLA (SONGWRITER: JESÚS VIVES)

41 37 28 4 FABRICANDO FANTASIAS (SONGWRITER: JESÚS VIVES)

42 35 40 9 IMPOSIBLE OLVIDARTE (SONGWRITER: JESÚS VIVES/ESTERNA)

43 46 36 11 DESDE QUÉ LLEGASTE (SONGWRITER: JESÚS VIVES)

44 29 1 2 CORAZON ENCADENADO (ESTERNA/J. J. MELÉNDEZ)

45 47 39 1 QUIERO SER TUYA (SONGWRITER: JESÚS VIVES)

46 43 47 26 CREO EN EL AMOR (SONGWRITER: JESÚS VIVES)

47 34 16 19 ZA ZA ZA ZA (QUE MAS APLAUDA) (DUETOS SOLAR/CLAUDIO Y CLAUDIO)

48 DE ENTRY 1 MI PEÑERO (SONGWRITER: JESÚS VIVES)

49 26 25 16 Y QUE VA A SER DE MI (SONGWRITER: JESÚS VIVES)

50 26 25 16 TE QUISE OLVIDAR (SONGWRITER: JESÚS VIVES)

1 1 3 5 HOT SHOT DEBUT (SONGWRITER: JESÚS VIVES)

1 1 3 5 COMO TU (SONGWRITER: JESÚS VIVES)

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1 1 3 5 NADA VALGO SIN TU AMOR (SONGWRITER: JESÚS VIVES)

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1 1 3 5 SÓN DE AMORES (SONGWRITER: ANDY &amp; LUCAS)

1 1 3 5 QUÉ DE RARO TIENE (ALBERTO PEREZ Y MIRELLA SOLÁN)

1 1 3 5 ALGO TIENES (SONGWRITER: JESÚS VIVES)

1 1 3 5 MIEDO (SONGWRITER: JESÚS VIVES)

1 1 3 5 ANHORA QUIEN (ESTERNA: JESÚS VIVES/ESTERNA/REYES)

1 1 3 5 NO ME QUIERO ENAMORAR (SONGWRITER: JESÚS VIVES)

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1 1 3 5 GOLAJA QUE TE MUERAS (SONGWRITER: JESÚS VIVES)

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1 1 3 5 SOY TU MUJER (SONGWRITER: JESÚS VIVES)

1 1 3 5 DUELLE EL AMOR (SONGWRITER: JESÚS VIVES)

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1 1 3 5 QUÉ NO ME FALTES TU (SONGWRITER: JESÚS VIVES)

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Siete dias compilado por Nielsen SoundScan										Title	Title
LAST WEEK		THIS WEEK		LAST WEEK		THIS WEEK		LAST WEEK		THIS WEEK	
ZUMBI ADO		ARTIST		ZUMBI ADO		ARTIST		ZUMBI ADO		ARTIST	
1	2	10	GRUPO CLIMAX	NUMBER 1	1	1	49	44	40	13	LUPILLO RIVERA
1	2	10	GRUPO CLIMAX	NUMBER 1	1	1	50	50	45	13	GRUPO CLIMAX
2	1	3	BRONCO: EL GIGANTE DE AMERICA	BRONCO: EL GIGANTE DE AMERICA	1	1	51	49	34	10	JON SEBASTIAN
3	4	9	MARCO ANTONIO SOLIS & JOAN SEBASTIAN	SEM ESTREO: MARCO ANTONIO SOLIS & JOAN SEBASTIAN	1	2	52	51	51	43	CARDAENES DE NUEVO LEON
4	5	2	LOS TEMERARIOS	TEMERARIOS	1	1	53	42	31	23	GIPSY KINGS
5	4	6	MARC ANTHONY	SEM ESTREO: MARC ANTHONY	1	1	54	57	64	6	VARIOUS ARTISTS
6	5	11	VARIOUS ARTISTS	AGARRON DURANGUEO	3	1	55	47	60	56	DON OMAR
7	8	7	DADDY YANKEE	EL SABER DEDICADO	1	1	56	41	36	11	LOS TIGRES DEL NORTE
8	NEW	1	VARIOUS ARTISTS	HOT SHOT DEBUT	1	1	57	45	52	5	ALEKS SYNTAK
9	10	—	LOS ANGELES DE CHARLY	DE AMORES Y RECORRIDOS... 20 EXITOS ROMANTICOS	9	1	58	32	43	8	DUO
10	9	6	MARCO ANTONIO SOLIS	SEM ESTREO: MARCO ANTONIO SOLIS	1	1	59	40	—	2	POLO URIAS Y SU MAQUINA NORTENA
11	NEW	1	VARIOUS ARTISTS	EL Movimiento De Hip Hop En Espanol	11	1	60	46	59	3	INDUSTRIA DEL AMOR
12	21	9	OZOMATL	SEM ESTREO: OZOMATL	2	1	61	54	44	11	VARIOUS ARTISTS
13	15	14	LUNYTUNES	LA TRAYECTORIA	7	1	62	58	28	1	VARIOUS ARTISTS
14	17	16	GRUPO BRYNDIS	SEM ESTREO: BRYNDIS	4	1	63	55	46	6	VARIOUS ARTISTS
15	7	2	ALACRANES MUSICAL O	SEM ESTREO: ALACRANES MUSICAL O	1	1	64	59	34	24	VARIOUS ARTISTS
16	11	12	LOS HURACANES DEL NORTE	SEM ESTREO: LOS HURACANES DEL NORTE	1	1	65	59	32	12	SELENA
17	13	16	VICENTE FERNANDEZ	SEM ESTREO: VICENTE FERNANDEZ	10	1	66	59	33	3	BABY D. CIGALA
18	14	11	PATRULLA 81	EN VIVO DESDE DALLAS, TEXAS	6	1	67	59	33	11	PAULINA RUBI
19	12	10	AKYD	KDMD 104.5 RADIO COMPA	2	1	68	73	73	8	EL COYOTE Y SU BANDA TIERRA SANTA
20	16	18	DON OMAR	THE LAST DAY: LIVE, VOL. 1	2	1	69	56	42	15	PALOMA
21	13	13	K-PAZ DE LA SIERRA	EN VIVO	13	1	70	59	14	1	BETO Y SUS CANARIOS
22	20	4	BANDA ARKANGEL R-15	Tesoros De Colección	20	1	71	66	42	1	VARIOUS ARTISTS
23	21	21	LOS YONIC'S	NESTRAZ CONSISTENCIAS	15	1	72	59	14	1	VARIOUS ARTISTS
24	20	19	RAMON ALAYA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY	16	1	73	65	57	15	LOS ORIGINALES DE SAN JUAN
25	23	19	VARIOUS ARTISTS	LEN 20 SEASIDE DEL AÑO Y SUS VIDEOS	5	1	74	65	57	19	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
26	35	30	LIBERACION	LAS MAS BAILABLES DE LIBERACION	17	1	75	65	57	23	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
27	22	17	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO	REALIDAD ENTRE AMIGOS	11	1	76	76	76	27	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
28	56	—	MICHAEL STEVAN	RECORDANDO A LOS TERRICELAS	28	1	77	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
29	33	30	JOSE ALFREDO JIMENEZ	TESOROS MUSICALES	24	1	78	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
30	26	27	VARIOUS ARTISTS	EL CENSALITO MIX PRESENTA: EL PELOTA DURANGUEO MIX	6	1	79	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
31	19	—	LOS CAMINANTES	TESOROS DE COLECCION: PUSTA NECHERACHA	22	1	80	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
32	35	32	FRANCO DE VITA	STOP	7	1	81	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
33	31	25	LOS HOROSCOPIOS DE DURANGO	LOCOS DE AMOR	3	1	82	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
34	29	22	GRUPO MONTEZ DE DURANGO	EN VIVO DALLAS CHICAGO	1	1	83	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
35	30	24	LA OREJA DE VAN GOGH	LA OREJA DE VAN GOGH EN DIRECTO: Gira	22	1	84	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
36	39	39	LOS BUKIS	10 Numeros 1	29	1	85	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
37	34	27	CONJUNTO PRIMAVERA	Dejando Huella	1	1	86	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
38	NEW	1	BETO Y SUS CANARIOS	EN Vivo	38	1	87	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
39	43	41	CHARLIE ZAA	Puro Sentimiento	3	1	88	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
40	—	2	EL PODER DEL NORTE	HISTORIA MUSICAL: 30 Pegatinas	38	1	89	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
41	27	33	PESADO	Rezaro	18	1	90	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
42	48	20	AL QUINTANILLA III PRESENTS KUMBIA KINGS	LOS RUMORES 2.0	11	1	91	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
37	37	10	ANA BARBARA	Uso Mayor, Uso Menos	15	1	92	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
44	26	23	LOS HURACANES DEL NORTE □	Con Experiencia Y Juventud	5	1	93	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
39	38	11	LA OREJA DE VAN GOGH □	LA QUITO TE COSTO MISTERIOS TE HACIAS LA DIVERSIDA	9	1	94	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
46	61	64	SIN BARBARA	De Viejo	5	1	95	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
41	61	21	VICENTE FERNANDEZ	SE MI HIZO TIRAR LA VIDA	5	1	96	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
42	48	20	AL QUINTANILLA III PRESENTS KUMBIA KINGS	LOS RUMORES 2.0	11	1	97	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
37	37	10	ANA BARBARA	Uso Mayor, Uso Menos	15	1	98	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
44	26	23	LOS HURACANES DEL NORTE □	Con Experiencia Y Juventud	5	1	99	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
39	38	11	LA OREJA DE VAN GOGH □	LA QUITO TE COSTO MISTERIOS TE HACIAS LA DIVERSIDA	9	1	100	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
46	61	64	SIN BARBARA	De Viejo	5	1	101	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
41	61	21	VICENTE FERNANDEZ	SE MI HIZO TIRAR LA VIDA	5	1	102	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
42	48	20	AL QUINTANILLA III PRESENTS KUMBIA KINGS	LOS RUMORES 2.0	11	1	103	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
37	37	10	ANA BARBARA	Uso Mayor, Uso Menos	15	1	104	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
44	26	23	LOS HURACANES DEL NORTE □	Con Experiencia Y Juventud	5	1	105	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
39	38	11	LA OREJA DE VAN GOGH □	LA QUITO TE COSTO MISTERIOS TE HACIAS LA DIVERSIDA	9	1	106	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
46	61	64	SIN BARBARA	De Viejo	5	1	107	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
41	61	21	VICENTE FERNANDEZ	SE MI HIZO TIRAR LA VIDA	5	1	108	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
42	48	20	AL QUINTANILLA III PRESENTS KUMBIA KINGS	LOS RUMORES 2.0	11	1	109	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
37	37	10	ANA BARBARA	Uso Mayor, Uso Menos	15	1	110	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
44	26	23	LOS HURACANES DEL NORTE □	Con Experiencia Y Juventud	5	1	111	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
39	38	11	LA OREJA DE VAN GOGH □	LA QUITO TE COSTO MISTERIOS TE HACIAS LA DIVERSIDA	9	1	112	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
46	61	64	SIN BARBARA	De Viejo	5	1	113	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
41	61	21	VICENTE FERNANDEZ	SE MI HIZO TIRAR LA VIDA	5	1	114	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
42	48	20	AL QUINTANILLA III PRESENTS KUMBIA KINGS	LOS RUMORES 2.0	11	1	115	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
37	37	10	ANA BARBARA	Uso Mayor, Uso Menos	15	1	116	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
44	26	23	LOS HURACANES DEL NORTE □	Con Experiencia Y Juventud	5	1	117	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
39	38	11	LA OREJA DE VAN GOGH □	LA QUITO TE COSTO MISTERIOS TE HACIAS LA DIVERSIDA	9	1	118	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
46	61	64	SIN BARBARA	De Viejo	5	1	119	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
41	61	21	VICENTE FERNANDEZ	SE MI HIZO TIRAR LA VIDA	5	1	120	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
42	48	20	AL QUINTANILLA III PRESENTS KUMBIA KINGS	LOS RUMORES 2.0	11	1	121	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
37	37	10	ANA BARBARA	Uso Mayor, Uso Menos	15	1	122	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
44	26	23	LOS HURACANES DEL NORTE □	Con Experiencia Y Juventud	5	1	123	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
39	38	11	LA OREJA DE VAN GOGH □	LA QUITO TE COSTO MISTERIOS TE HACIAS LA DIVERSIDA	9	1	124	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
46	61	64	SIN BARBARA	De Viejo	5	1	125	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
41	61	21	VICENTE FERNANDEZ	SE MI HIZO TIRAR LA VIDA	5	1	126	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
42	48	20	AL QUINTANILLA III PRESENTS KUMBIA KINGS	LOS RUMORES 2.0	11	1	127	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
37	37	10	ANA BARBARA	Uso Mayor, Uso Menos	15	1	128	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
44	26	23	LOS HURACANES DEL NORTE □	Con Experiencia Y Juventud	5	1	129	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
39	38	11	LA OREJA DE VAN GOGH □	LA QUITO TE COSTO MISTERIOS TE HACIAS LA DIVERSIDA	9	1	130	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
46	61	64	SIN BARBARA	De Viejo	5	1	131	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
41	61	21	VICENTE FERNANDEZ	SE MI HIZO TIRAR LA VIDA	5	1	132	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
42	48	20	AL QUINTANILLA III PRESENTS KUMBIA KINGS	LOS RUMORES 2.0	11	1	133	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
37	37	10	ANA BARBARA	Uso Mayor, Uso Menos	15	1	134	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
44	26	23	LOS HURACANES DEL NORTE □	Con Experiencia Y Juventud	5	1	135	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
39	38	11	LA OREJA DE VAN GOGH □	LA QUITO TE COSTO MISTERIOS TE HACIAS LA DIVERSIDA	9	1	136	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
46	61	64	SIN BARBARA	De Viejo	5	1	137	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
41	61	21	VICENTE FERNANDEZ	SE MI HIZO TIRAR LA VIDA	5	1	138	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
42	48	20	AL QUINTANILLA III PRESENTS KUMBIA KINGS	LOS RUMORES 2.0	11	1	139	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
37	37	10	ANA BARBARA	Uso Mayor, Uso Menos	15	1	140	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
44	26	23	LOS HURACANES DEL NORTE □	Con Experiencia Y Juventud	5	1	141	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
39	38	11	LA OREJA DE VAN GOGH □	LA QUITO TE COSTO MISTERIOS TE HACIAS LA DIVERSIDA	9	1	142	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
46	61	64	SIN BARBARA	De Viejo	5	1	143	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
41	61	21	VICENTE FERNANDEZ	SE MI HIZO TIRAR LA VIDA	5	1	144	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
42	48	20	AL QUINTANILLA III PRESENTS KUMBIA KINGS	LOS RUMORES 2.0	11	1	145	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
37	37	10	ANA BARBARA	Uso Mayor, Uso Menos	15	1	146	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
44	26	23	LOS HURACANES DEL NORTE □	Con Experiencia Y Juventud	5	1	147	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
39	38	11	LA OREJA DE VAN GOGH □	LA QUITO TE COSTO MISTERIOS TE HACIAS LA DIVERSIDA	9	1	148	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
46	61	64	SIN BARBARA	De Viejo	5	1	149	76	76	1	LOS RIERELOS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTENO
41	61	21	VICENTE FERNANDEZ								

■ Albums with the greatest sales since this week. ● Recording Industry Association of America (RIAA) certification for net shipment of 500,000 album units. (Gold) ■ RIAA certification for net shipment of 1 million album units. (Platinum) ■ RIAA certification for net shipment of 10 million album units. (Multi-Platinum)

# Majors Catch On To Compilations' Appeal

BY MICHAEL PAOLETTA

A quick glance at the *Billboard* Top Electronic Albums chart reveals several compilations, including Happy Boys' "Trance Party [Volume Four]," Paul Oakenfold's "Creamfield," "Bad Boy Joe's "Best of NYC Afterhours... Feel the Drums" and Vic Latino & David Waxman's "Ultra Dance 05."

A second glance demonstrates that these titles are the musical children of independent labels Robbins, Perfecto/Thrive, Megamix/Musicrama and Ultra, respectively. There are no major-label dance compilations to be found in the mix.

This contrasts with the scene in the United Kingdom, where major-label dance compilations like "Climax Classics" (Warner Dance), "Clubland 5" (AATW/UMTV) "Anthems of Ibiza" (Inspired/UMTV) and "The Best Club Anthems" (Virgin/EMI) currently pepper the charts.

That's because, unlike in the United States, the international dance music market uses compilations as an integral selling component to dancefloor hit singles, which, in turn, drive sales of the various compilations.

Indeed, major-label dance compilations in the United States have been missing in action since the dawn of the new millennium.

But that's about to change with the

Oct. 5 release of Virgin's "Virgin Records Dance Hits," which will be beat-mixed by DJ/producer Jason Nevins.



NEVINS: BEAT-MIXER FOR UPCOMING VIRGIN COMPILATION

"The major labels in America should be releasing dance compilations," says Big Management's Gary Salzman, who oversees the careers of Nevins, Ray Roc and others. "We have the artists, the producers, the songs and the remixes in this country. There's no reason for U.S. labels to not be in the dance-compilation market."

Indeed. But according to Johnny DeMaior, senior director of A&R at

Atlantic Records, it all comes down to money. "Majors must get behind the project with a good retail program,"

That said, DeMaior acknowledges that Atlantic, by way of the Rhino imprint, will be releasing a lot of dance compilations in the future, encompassing classic material and current hits. "We certainly have the music and the remixes."

So, too, does Virgin. "Virgin Records Dance Hits" spotlights numerous Virgin artists as well as acts on other labels owned by parent EMI. They include Janet Jackson, Kylie Minogue, Daft Punk, Iggy Pop, Dirty Vegas and Joss Stone (a remix of new single "You Had Me").

Non-EMI tracks include Shape: UK's "Lola's Theme," Mynt Featuring Kim Sozzi's "How Did You Know?" and the Roc Project Featuring Tina Novak's "Déjà Vu (It's Hard to Believe)." The set will also introduce two new Virgin acts: electronic-pop duo Self Serve and R&B singer Brooke Valentine.

Mauro DeCeglie, director of product management at Virgin, calls the compilation "a celebration of dance music within our company and beyond."

It is also the first of many compilations to feature music from a specific genre and use Virgin Records as a brand, DeCeglie adds.

To spread the word about "Virgin Records Dance Hits," the label is setting up initiatives with gyms and

he says. "But that's not always easy to do when you're dealing with other releases that are considered to be a higher priority."

DeMaior says this is why Ultra, Robbins, Tommy Boy, Global Underground, DeVee, UBL and other indie labels have become so successful and powerful in the dance-compilation market. "That's all they do. Dance music is their priority."

Sparks and Philip Oakey.

Moroder also worked on several soundtracks: "Midnight Express," "American Gigolo," "Flashdance," "Top Gun" and others. These films included hits by Blondie ("Call Me"), Irene Cara ("Flashdance... What a Feeling") and Berlin ("Take My Breath Away").

Altogether, Moroder wins three Grammys, three Oscars and four Golden Globe Awards.

And then there is Van Dyk, whose own productions have surely been influenced by Moroder.

The German artist's most recent *Mute Records* album, "Reflections," peaked at No. 3 on the *Billboard* Top Electronic Albums chart last year. It has since spawned three club hits ("Time of Our Lives," "Nothing but You" and "Crush").

Earlier this year, Van Dyk took home DanceStar Awards for best non-U.S. international DJ, best use of music in a TV commercial (Motorola) and best U.S. event (New York's Central Park SummerStage 2003).

Along the way, he collaborated with other artists. They include Madleen Kane, the *Three Degrees*,

and the Coachella Valley Music & Arts Festival in Indio, Calif.

He begins a 19-date Rock the

fitness centers, the gay community and retailers. There are also plans for Nevins to embark on a DJ tour in support of the collection.

At the center of this project was Salzman, who helped with the fractlicing and the licensing of non-EMI titles.

"EMI has the product and we have the relationships with the other labels," Salzman says. "We also have our ears to the street. We know what music is happening in the club."

Of course, as someone who spearheaded this project and supplied the DJ, Salzman has a dual interest in its success. "He wants this to work," Nevins notes. The entire concept—the fractlicing, the packaging, the marketing and promotion—is key, and he totally understands this."

Using this model, Salzman says, a major can get dance compilations into the market without having to pay for a separate dance department.

In this way, he continues, "it becomes cost effective for the major label, [and] at the same time, an additional revenue stream is being created."

Still, DeMaior cautions, "If it's the right collection of songs, any major label can make this model work if they put money behind it. It comes down to money and prioritizing. If you get behind the project with a retail program, it will be successful."

For more info about the summit, or to register, visit [billboardevents.com](http://billboardevents.com)

**CHANNEL SURFING:** The fifth season of Showtime's "Queer As Folk" series begins shooting in late September for episodes that will air next spring.

The show's music supervisor, Michael Perlmutter, of SL Feldman & Associates in Toronto, is looking for rare and not-yet-released dance/electronic tracks.

Perlmutter says he is searching for titles that will be commercially available between February and June 2005.

He is also keen on showcasing rare or commercially unavailable remixes.

For more info, e-mail him at [perlmutter@slfca.com](mailto:perlmutter@slfca.com).

Ready for a reality TV show about Las Vegas' Ice Mata Club? If so, prepare yourself for the Oct. 12 premiere of "The Club" on Spike TV. Auditions were recently held for dancers and DJs. International DJ/producer Paul Oakenfold is confirmed to appear on the show.

## Moroder, Van Dyk Highlight Dance Summit

With the 11th annual Billboard Dance Music Summit right around the corner (Sept. 20-22 at the U.S. Grant Ballroom in New York), we are incredibly happy to announce that legendary producer **Giorgio Moroder** is confirmed for the Pioneers of Dance/Electronic Music panel, while top international DJ/producer **Paul Van Dyk** is confirmed for The Billboard Q&A.

To paraphrase Ruth, Anita and June, we're so excited.

Moroder, who hails from Orte, Italy, and resides in Los Angeles, was one of the aural architects of disco music. His solo albums ("Knights in White Satin," "From Here to Eternity," "E=MC<sup>2</sup>") remain templates for today's electronic artists and producers.

Of course, he was also instrumental in the international success of **Donna Summer**.

Moroder, along with **Pete Bellotte**, helmed numerous Summer

classics, including "Love to Love You Baby," "Try Me, I Know We Can Make It," "Summer Fever," "MacArthur Park," "Last Dance," "Hot Stuff" and "I Feel Love."

**Beat Box**

By Michael Paolella  
[mpaolella@billboard.com](mailto:mpaolella@billboard.com)



Moroder and Bellotte also masterminded the self-titled **Munich Machine** album.

On his own, Moroder handled Summer's "On the Radio" and Grammy Award-winning "Carry On." And with Gary Klein, Moroder produced Summer's duet with **Barbie Streisand**, "No More Tears (Enough Is Enough)."

Along the way, he collaborated with other artists. They include **Madleen Kane**, the *Three Degrees*,

SEPTEMBER 4  
2004

**Billboard® HOT DANCE SINGLES SALES™**

sales data compiled by  Nielsen SoundScan

WEEK	NUMBER	TITLE	ARTIST
14 WEEKS / NUMBER 1 (1/13/07 - 1/19/07)			
1	1	AMAZING (JAY-Z, JAY-Z & R. ROX MIXES)	George Michael ☺
2	5	DIP IT LOW (DANCE REMIXES)	Christina Milian ☺
3	6	LEFT OUTSIDE ALONE (J. NEVINS REMIX)	Anastacia ☺
3	6	LOLA ABOUT YOU (LIVE HAMIS, SCANDALOUS, POGO, SHMEE)	Brandy ☺
5	8	PAW (JULIA GENZ / JULIA HEDZ / PAPER MAN THEM) (JL, JEDO)	Michael Bublé ☺
5	6	SCANDALOUS (REMIXES)	Mc-Tee ☺
7	4	THE DISTRICT SLEEPS ALONE TONIGHT	The Postal Service ☺
8	2	ME AGAINST THE MUSIC	Britney Spears featuring Madonna ☺
9 WEEKS / NUMBER 2 (1/20/07 - 1/26/07)			
10	11	STEPPIN' OUT	Kaskade ☺
10	13	HOLE IN THE HEAD (A. VAN HELDEN REMIX)	Sophie Ellis-Bextor ☺
11	12	LOVE PROFUSION	Madonna ☺
10	9	ALL NITE (DON'T STOP) (J. KLEINERIEG REMIX)	Janet Jackson ☺
9	10	18TH WORLD WONDER (THE REMIXES)	Kimberley Locke ☺
13	12	IF I CLOSE MY EYES	Reina ☺
17	18	LOVE COMES AGAIN (BLACK & WHITE DANCE REMIX)	Tiesto featuring BT ☺
18	16	SYMPATHY FOR THE DEVIL (REMIXES)	The Rolling Stones ☺
15	19	BLACK CHERRY	Goldfrapp ☺
16 WEEKS / NUMBER 3 (1/29/07 - 2/4/07)			
16	24	THOUGHT THE MAN (REX HECTRIC, QUAYLE REMIX)	Mariah Carey ☺
17	20	PARTY CRASHERS	Reina ☺
20	15	NOTHING FAILS/NOBODY KNOWS ME	Madonna ☺
23	24	LOVES DIVINE (DEEPLY, MURK, & PASSENGER 500 MIXES)	Seal ☺
22	22	FUSH THE FEELING (ON BOSSES, J. C. MIXES)	Nightmares On Wax featuring Liane La Havas ☺
23 WEEKS / NUMBER 4 (2/5/07 - 2/11/07)			
23	1	FREAKS	Richard "Hampy" Vassan ☺
24	21	CRUSH	Paul Van Dyk featuring Secund Sun ☺
14	16	OUTRAGEOUS	Britney Spears ☺

SEPTEMBER 4  
2004

Billboard® HOT DANCE RADIO AIRPLAY

Argus compiled by  Nielsen  
Broadcast Data

LAW	TITLE	ARTIST
1	1 MOVE YA BODY	4 Weeks At Number 1 Nina Sky Featuring Johnnie
2	2 TURN ME ON	Keivs Lyttie Featuring Syragge Bex
3	3 IF I CLOSE MY EYES	Rolene
4	4 AS THE RUSH COMES	Motorcycle
5	5 LOLA'S THEME	Shape Up
6	6 EVERYTIME	Britney Spears
7	7 I LIKE IT	Norah Jones
8	8 HOW DID YOU KNOW?	Mysti Featuring Kin Sae
9	9 AMAZING	George Michael
10	10 GET UP STAND UP	Stevie Project
11	11 EX EX GIRLFRIEND	GND Featuring Angie Inst
12	12 SCANDALOUS	Mis-Tee
13	13 CHERISH THE DAY	Flame
14	14 OFA OPA	Desiree Ven
15	15 WHERE ARE YOU NOW?	Ian Van Dahl
16	16 WHITE FLAG	Did
17	17 MAKE YOUR MOVE	Dave Armstrong
18	18 SATELLITE	Oceanica
19	19 DIP IT LOW	Christina Milian
20	20 MAI AI HE (DRAGOSTEA DIN TEI)	O-Zone
21	21 BEAUTIFUL THINGS	AnaF
22	22 FLAWLESS (GO TO THE CITY)	George Michael
23	23 HEAR MY NAME	Amand Van Holden Featuring Spudly Rockstar
24	24 ONE WITH YOU	Sc
25	25 LET'S GET IT RIGHT	Krysal

SEPTEMBER 4  
2004

Billboard **TOP 200 ALBUMS**

son  
dScan

ARTIST	SONG	NUMBER	DISTRIBUTING LABEL
1 1	SCISSOR SISTERS	45# NUMBER 1	4 Weeks At Number 1 Scissor Sisters
2 3	THE POSTAL SERVICE	75	Give Up Sire (P.O. Box)
3 2	PAUL KANOFOLD	100	Creamfields
4 6	VARIOUS ARTISTS	104	Find Up! Various
5 14	THE STREETS	114	A Grand Old 'Came For Free Kill Em All Again
6 7	THEVERY CORPORATION	115	The International Society Thevery Corporation (M)
7 8	THE HAPPY BOYS	116	Trance Party (Volume Four) Kontrol (M)
8 12	A.J. QUINTANILLA III PRESENTS KUMBIA KINGS	117	La Reina (22)
9 10	TIESTO	118	Just Be Tiesto (P.O. Box)
10 5	FAITHLESS	119	No Roots Cirrus (P.O. Box)
11 19	VIC LATINO & DAVID WAXMAN	120	Ultra Dance 05 Various (M)
12 4	ORBITAL	121	Plan Atrium All I Want (M)
13 19	SASHA	122	Involver Various (M)
14 16	ME3 ANGEL REPARATE	123	Dead Cities, Red Seas & Lost Ghosts Various (M)
15 7	ZERO 7	124	When It Falls Zero 7 (P.O. Box)
16 22	SARAH MCLACHLAN	125	Rennard Various (M)
17 18	VARIOUS ARTISTS	126	Best Of Hits [Dance] Volume One Various (M)
18 21	MIKE RIZZO/DJ DREW	127	Trance Nation: America Three Various (M)
19 20	AIR	128	Talkie Walkie Source (Best Of Atmospheres)
20 14	IAN VAN DAHL	129	Lust & Lust Various (M)
21 17	BAD BOY JOE	130	Best of NYC Aficionados... Feel the Drums Various (P.O. Box)
22 20	AMANASAKA	131	Panorama Various (M)
23 26	DERICK CAITER / MARK FARINA	132	Live At OM Various (M)
24 28-EMER	BOND	133	Icon: Remixed Metropolis/Hyperdub/Glasshouse Group (M)
25 21-EMER	THE STREET	134	Original Paper Material Various (M)

SEPTEMBER 4  
2004

# Billboard® HOT DANCE CLUB PLAY™

NUMBER	LAST WEEK	2 WEEK AGO	TITLE / IMPRINT / NUMBER/ PREDICTION LABEL	Artist	LAST WEEK	2 WEEK AGO	TITLE / IMPRINT / NUMBER/ PREDICTION LABEL	Artist	ARTIST	
									LAST WEEK	2 WEEK AGO
1	3	4	PUSH (J. NEVINS/A. ACID/J. HARRIS/P. BAILEY MIXES) (EP) JAY REESIDE	Gheettox Feat. Miss Elliot ♀	26	17	14	UV 2 LUV	EMI/1011	Sunshine Palmer
4	7	5	FLAWLESS (GO TO THE CITY) (SHARP BOYS/JACK RYDER/SHAPE/UNBOXER)	ASIAN TROPIC	27	21	13	JUST WANNA DANCE	JR. THE PRODIGY	Troy
2	3	10	WORLD ON FIRE (JXL & M. DE VRIES MIXES)	ANTRON PRODUCE	28	38	45	CHERISH THE DAY	EMI/2000	Planned
6	9	9	GOOD LUCK	BLPG/ICON/THALIA	29	39	—	YOU MOVE ME	JAYA PRADA/GOVINDA/NEEDHOP	Another
5	8	11	TIME (TOMMY TEE SKAFLYER, JAHSTON SKA)	Mark	30	40	43	DEVIL INSIDE	BLOND PENDULUM	Uhoh
1	2	12	I WANNA THANK YA (HEX/M. QUAYLE/DIO MIXES)	ATLANTIC RECORDS	31	36	41	MUSICA DE AMOR (MAW REMIXES)	ELECTRIC MONTGOMERY	The Late Project
7	10	15	FOOLISH MIND GAMES	JASON WALKER	32	41	44	OUTRAGEOUS	JIVE ENTERTAINMENT	Britney Spears ♀
7	1	13	THAT PHONE TRACK	GLOBALISATION	33	18	12	TOOK MY LIFE	JANIS	Vernon Mitchell
12	18	18	WHAT'RE YOU GONNA DO (RALPH/J. RANDOLPH MIXES)	AVANTGARDE/COM/WHITE	34	27	21	BLOOD (JUNIOR REMIX)	GYPSY/15TH CLASSICAL/2JAM	Cassy Stratos
5	5	5	DIVE (C. COX/SCOTTY K./SOLAR CITY MIXES)	MONSTERBOMB	35	30	26	EVERYTIME (REMIXES)	247/EMI/2004	Britney Spears ♀
14	22	—	MAKE YOUR MOVE	THOMAS DEY/DOVER LABEL, SWEETMINT 101	36	37	32	SHOCK	BLOND PENDULUM/PROMISEMIX	In-Grid
15	23	6	LOLA'S THEME	YOU BEBEITA	37	47	—	SUMMER BREEZE	INDIA BREEZE	Hibernates
13	17	7	TALK ABOUT OUR LOVE (B. HAMEL/E-SMOOTH/TK/C/FORD/A. SMITHIE MIXES)	ATLANTIC 1000	38	22	10	LET THE SUN SHINE	INDIA/1010	Milk & Sugar Featuring Lizzy Pattison
14	23	9	G.G. BITCH (HAMEL/THIERRY/HAGB/LB/W/PA/ORANGE FACTORY)	REFRESH PRIMO	39	31	27	TAKE MY BREATH AWAY (E. BAEZ & THE PASSENGERZ MIXES)	COLUMBIA 1000	Jessica Simpson ♀
33	—	—	STUPIDISCO	NETHER PROPS	40	35	28	FEEL BRAND NEW (JUNIOR/TWISTED/DEE/M. CRUZ MIXES)	INTERSCOPE/STYLISH/PRINCEMARK	Seduction
11	8	18	STOLEN KARATE (YOU CAN'T DANCE (DJ ALDE & R.H. VISION MIXES)	AMAZON/PRONOSTIC	41	25	24	STEPPIN' OUT	OB40	Kaskade
32	40	—	ONE RHYTHM (RALPH/HIG/CRAIG J. MIXES)	REFRESH PRONOSTIC/AMAZON	42	41	—	HOT SHOT DEBUT		
19	24	34	IF I CLOSE MY EYES	REFRESH 1011	42	41	—	MATTER OF TIME	REFRESH 1011	Frannie Knuckles Featuring Nicki Richards
20	25	—	MYTHS (S. KLEINENBERG REMIXES)	STARTRON/PRONOSTIC	43	34	19	ALL NITE (DON'T STOP) S. KLEINENBERG & LOW END MIXES	FRESH/1011	Janet Jackson ♀
29	39	—	FREEBOM	LEAD 1000	44	42	37	FLASHDANCE	INTERSCOPE/1010/2000	Drop Dead
21	30	33	ALTERNATIVE 3	TRIAD 1000	45	46	37	MAMASITA	INDIA/PROMISEMIX	Flexy
26	21	31	TURN ON (E-SMOOTH/BAB/J D VOLUME/LOW TIDE/LENNY B.)	ATLANTIC PRIMO	46	46	—	CAN'T GO ON	INDIA/1010	Mike Rizzo Presents Allie
19	20	20	SECRET (E. BAEZ & ORANGE FACTORY MIXES)	PARISIAN DANCE	47	46	—	EVERYBODY HAPPY	INDIA/1010	Kenosha
9	6	6	PUSH THE FEELING (ON ROSABEL & CA X MIXES)	THOMAS DEY/DOVER LABEL, SWEETMINT 101	48	41	—	FOLLOW THIS BEAT	TRAX/2004	Paul Johnson
16	11	—	NEW DAY (DANCE MIXES)	REFRESH CLASSICS/HIGHLINE	49	43	35	HEARTATTACK	EMI/1010	Jahkey E. Featuring Setta

• Titles with the present value or club play increases this year. Power Pick on Club Play is specified for the largest point increase among singles below the top 20. The Club Play chart is compiled from a national sample of points from club D.A.s. • 16.5% of the entries in the 2010 U.S. Open were from club D.A.s. • 16.5% of the entries in the 2010 U.S. Open were from club D.A.s.



DEL McCOURY BAND: MEMBERS ARE UP FOR A DOZEN AWARDS

## McCoury Band Tops IBMA Noms

BY DEBORAH EVANS PRICE

**NASHVILLE**—The Del McCoury Band tops the list of nominees for the 15th annual International Bluegrass Music Awards, set for Oct. 7 at the Kentucky Center in Louisville, Ky. Blue Highway and Alison Krauss + Union Station are also top nominees.

Krauss and Dan Tyminski of Union Station will host the awards. The event is the centerpiece of the International Bluegrass Music Assn.'s annual World of Bluegrass trade show and Fan Fest, to be held Oct. 4-10.

The Del McCoury Band, an eight-time winner of IBMA's entertainer of the year accolade, leads with 12 nominations, including entertainer, vocal group, instrumental group, and album of the year for "It's Just the Night."

Its nominations also include recognition for individual band members. McCoury earned a nod in the male vocalist category, and each of the players received nominations for their respective instruments: Rob McCoury (banjo), Mike Bub (bass), Jason Carter (fiddle) and Ronnie McCoury (mandolin).

Additionally, members of the group participated on three records that received nominations for recorded event of the year: "Life of Sorrow," "Livin' Lovin' Losin': Songs of the Louvin Brothers" and "WhiteHouse."

Alison Krauss + Union Station earned nine nominations, including entertainer of the year, instrumental group and vocal group. Krauss received a nod for female vocalist of the year, and

Tyminski received one for male vocalist. Band members Jerry Douglas (dobro), Barry Bales (bass) and Ron Block (banjo) also earned nods in the categories for their individual instruments. Krauss is also nominated for her work on "Livin' Lovin' Losin': Songs of the Louvin Brothers."

Blue Highway earned seven nominations, including vocal group, instrumental group, album for "Wondrous Love" and song of the year for "Seven Sundays in a Row." "Wondrous Love" also garnered a nod for gospel recorded performance.

Rhonda Vincent & the Rage, Ricky Skaggs & Kentucky Thunder, Mountain High and Doyle Lawson & Quicksilver each received five nominations.

The 2004 Hall of Honor inductees are Curly Seckler and Bill Vernon. The distinguished achievement award recipients are Moses "Mo" Asch, Kirk and Becki Brandenberger, Tom T. and Dixie Hall, Jimmie Skinner and Art Stamper.

This year marks the event's last year in Louisville before the IBMA's World of Bluegrass moves to Nashville in 2005. Sirius Satellite Radio, MerleFest, Sugar Hill Records, GHS Strings and Deering Banjos are sponsors of the awards show.

This year's IBMA Awards will be broadcast to more than 300 U.S. markets and 14 foreign networks. The professional membership of the IBMA votes on the awards.



ALISON KRAUSS + UNION STATION: EARNED NINE NOMINATIONS

As a veteran music publisher, Chris Ogleby has spent most of his career working with songwriters. But with his new company, Writer Management, he is putting his experience to work on their behalf in a new capacity, as a manager.

A more common practice in other music centers, the idea of a management company for songwriters is a relatively new concept in Nashville. And despite a solid roster of clients, Ogleby still sometimes has to explain to the industry just what it is he does.

"There's an education process to what I'm doing," he says.

"In an environment that's changing so rapidly, this management company offers writers some creative consistency. Our goal is just to help them reach and visualize their dreams."

Ogleby has worked in Nashville music publishing since 1985. His experience includes stints at Almo Irving Music, Bob Doyle's Dreamcatcher and at BMG, where he worked as senior creative director until leaving in March to launch Writer Management.

He first saw the idea at work in the United Kingdom. "Several years ago I started taking writers to London on business trips," he explains. "I went over with the idea of hooking up IBMA writers with writers from other markets to broaden our horizons a little bit. I began to discover I was meeting with more and more record execs, which was a new thing to me."

He eventually partnered with Pete Evans of Native Management, a division of Simon Fuller's 19 Management. Writer Management is a joint venture with Native/19.

In London, Ogleby says, the manager "plays the role a typical Nashville publisher plays. They deal with the writer more creatively. In Nashville the publishers are really hands-on with songwriters. They help them a lot in their careers, taking them from one level to the next."

Still, publishers are busy people, typically with a full stable of writers. Having a designated rep like Ogleby is "good for writers in that they have a good, cohesive team behind them," he says, especially at a time when music publishing companies shrink and merge as the industry continues

to consolidate. "If a writer starts at one publishing company and moves to another, the one common denominator is me."

**Craig Wiseman** was the first A-list songwriter signed to the new company. (Writer Management shares Music Box office space with Wise man's Big Loud Shirt Music.)

Other clients are Barry Dean, Dennis Matkowsky and Steve McEwan.

Among the services Ogleby provides is setting up co-writing sessions and pitching songs to labels and producers. He also works with the London office to pitch each other's songs in their respective marketplaces.

"It gives writers a lot of flexibility," he says of the deal. "And with my connection to Native/19, it gives my small, little office a worldwide reach."

Another key element of his job is "helping the writers take a little bit more control or be a bit more aggressive with their copyrights." He also works to "think of new and different ways to exploit the material," particularly in the area of new technology.

Ogleby says his goal for the company is simply to "find writers that I believe in and that believe in me and work together with them to take their careers to the next level."

"I absolutely love songwriters," he adds. "The music business is always going to change, but there's always going to be the music, and writers bring us that."

**A GENTLEMAN REMEMBERED:** Pioneering bluegrass artist Charlie Waller died Aug. 18 at his Virginia home of an apparent heart attack. Waller, who was 69, had been preparing a tour at the time of his death.

Singer/guitarist Waller founded influential bluegrass group the *Country Gentlemen* in 1957. The International Bluegrass Music Assn. inducted the group into its Hall of Honor in 1996.

Waller began his professional

career performing in Washington, D.C.-area bars when he was just 13. After moving to Baltimore, he played with *Buzz Bushy & the Bayou Boys* for two years before forming the *Country Gentlemen*. The group went on to record nearly 40 albums

## Nashville Scene

By Phyllis Stark  
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through many personnel changes. Its latest, *Songs of the American Spirit*, was released Aug. 24 by Orlando-based Pinecage Records.

While the group recorded many bluegrass hits, its only appearance on the *Billboard* Hot Country Singles & Tracks chart was in 1975's "Bringing Mary Home" on *Rebel Records*. It peaked at No. 43.

**ON THE ROW:** Music Row publisher/manager Leigh Brannon and country artist *Ty Herndon* are joining forces to launch *Over the Stars*, a management and production firm. They will be equal partners in the venture.

Brannon will exit her position as creative director of *Right Bank Music* to lead *Over the Stars*. Oct. 1. Her client list includes Herndon and Right Bank's rock stable, featuring *Lauryn Cates*.

**Matt Lindsey and Raleigh Squires** have been hired as independent pluggers for Right Bank Nashville's *Shuttle*.

**Ashley Givens** joins management company *Tenacious Entertainment* as public relations/management associate. Her previous experience includes *Dead Bird Films*, *Bayou Films*, *APA*, *SOA* Artists and as a talent buyer for Nashville nightclubs *3rd & Lindsley*.

**MUSIC NEWS:** Retired producer/label executive **Jimmy Bowen** is taking one more turn behind the board to produce some tracks for an upcoming *Merle Haggard* record. Bowen is co-producing the project with TV composer *Mike Post* at Post's studio in Burbank, Calif. The album will be a joint venture between Haggard's *Hag Records* and *Capitol Records*, his former longtime label home. The album will include a duet with *Toby Keith*.

Sales data compiled by Nielsen SoundScan

LAST WEEK	2 WEEKS AGO	ARTIST	TITLE	Sales data compiled by Nielsen SoundScan		PEAK
				IN PRINT & NUMBER	DISTRIBUTING LABEL	
<b>NUMBER 1</b>						
1	3	BIG & RICH A	WHAT'S UP	1	1 Week At Number 1	
		MARSHALL LAWSON (11/20 CD)			Horizon Of A Different Color	
1	1	JIMMY BUFFETT A	THE LOST HIGHWAY	1	License To Chill	1
		THE CLOTHESLINE (11/20 CD)				
2	2	GRETCHEN WILSON A	EVERYTHING'S GONE	1	Here For The Party	1
		THE CLOTHESLINE (11/20 CD)				
4	4	ERAD PASELEY A	ARMED & DANGEROUS (11/20 CD)	1	Mad On The Times	1
		THE CLOTHESLINE (11/20 CD)				
5	5	KENNY CHESNEY A	WHERE THE SUN GOES DOWN	1	Where The Sun Goes Down	1
		THE CLOTHESLINE (11/20 CD)				
6	6	TERRI CLARK	MELODY BOYD LAGUNA (11/20 CD)	1	Greatest Hits 1954-2004	4
		THE CLOTHESLINE (11/20 CD)				
<b>Hot Shot Debut</b>						
7		TRAVIS TRITT	THE CHAMPION	1	My Honky Tonk History	7
		THE CLOTHESLINE (11/20 CD)				
9	8	KEITH URBAN A	GOLDEN ROAD	1	Golden Road	2
		SACRED (11/20 CD)				
62	60	WYNONNA	WHAT THE WORLD NEEDS NOW IS LOVE	1	What The World Needs Now Is Love	1
		THE CLOTHESLINE (11/20 CD)				
10	7	TOBY KEITH A	SHOCK Y' ALL	1	Shock Y' All	1
		THE CLOTHESLINE (11/20 CD)				
12	12	TRACE ADKINS	COMIN' ON STRONG	1	Comin' On Strong	3
		SACRED (11/20 CD)				
12	14	SARA EVANS	RESTLESS	1	Restless	3
		THE CLOTHESLINE (11/20 CD)				
13	13	ALAN JACKSON A	GREATEST HITS VOLUME II	1	Greatest Hits Volume II	2
		ARTISTS UNKNOWN (11/20 CD)				
7	—	ANDY GRAMM	THIS I GOTTA SEE	1	This I Gotta See	7
		THE CLOTHESLINE (11/20 CD)				
16	16	MONTGOMERY GENTRY	YOU DO YOUR THING	1	You Do Your Thing	2
		THE CLOTHESLINE (11/20 CD)				
11	9	JULIE ROBERTS	Julie Roberts	1	Julie Roberts	1
		MEET JULIE ROBERTS (11/20 CD)				
18	19	RASCAL FLATS A	MELT	1	Melt	1
		THE CLOTHESLINE (11/20 CD)				
8	—	RACHEL PROCTOR	WHERE I BELONG	1	Where I Belong	8
		BLA (11/20 CD)				
15	15	SONGTRACK	BLUES COLLAR COMEDY TOUR: THE MOVIE	1	Blues Collar Comedy Tour: The Movie	15
		THE CLOTHESLINE (11/20 CD)				
19	17	MARTINA McBRIE A	MARISIE	1	Marisie	1
		THE CLOTHESLINE (11/20 CD)				
22	18	DWIGHT YOAKAM	THE VERY BEST OF DWIGHT YOAKAM	1	The Very Best Of Dwight Yoakam	10
		REFUGEE (11/20 CD)				
21	23	DIERS KENT BENTLEY	DIERKS BENTLEY	4	Dierks Bentley	4
		THE CLOTHESLINE (11/20 CD)				
25	26	ELVIS PRESLEY A	ELVIS 30 #1 HITS	1	Elvis: 30 #1 Hits	1
		ELVIS PRESLEY (11/20 CD)				
20	20	JOSH GRACIN	JEOSH	2	Jeosh Gracin	2
		THE CLOTHESLINE (11/20 CD)				
23	21	JOE NICHOLS	REVELATION	3	Revelation	3
		UNIVERSAL STUDIO (11/20 CD)				
27	11	RON WHITE	DRUNK IN PUBLIC	1	Drunk In Public	11
		THE CLOTHESLINE (11/20 CD) [W]				
29	28	LONESTAR	LET'S BE A US	2	Let's Be A Us	2
		THE CLOTHESLINE (11/20 CD)				
27	24	THE NOTORIOUS CHERRY BOMBS	THE NOTORIOUS CHERRY BOMBS	2	The Notorious Cherry Bombs	23
		UNIVERSAL SOUTHERN (11/20 CD) [W]				
28	27	SHANIA TWAIN	UP!	1	Up!	1
		THE CLOTHESLINE (11/20 CD)				
30	29	SHEDADY	SWEET RIGHT HERE	2	Sweet Right Here	2
		LINE STREET (11/20 CD)				
24	10	RANDY TRAVIS	THE VERY BEST OF RANDY TRAVIS	10	The Very Best Of Randy Travis	10
		THE CLOTHESLINE (11/20 CD)				
26	22	JEFF FOXWORTHY	HAVE YOUR LOVED ONES SPAYED OR NEUTERED	7	Have Your Loved Ones Spayed Or Neutered	7
		THE CLOTHESLINE (11/20 CD)				
32	32	ALISON KRAUSS & UNION STATION A	REMEMBER (11/20 CD)	1	Tim McGraw And The Dancehall Doctor	2
		THE CLOTHESLINE (11/20 CD)				
33	30	TIM McGRAW A	TOP OF THE WORLD TOUR LIVE	3	Top Of The World Tour Live	3
		THE CLOTHESLINE (11/20 CD)				
34	33	DIXIE CHICKS	PATIENT MIND	4	Patient Mind	4
		BRAD COOPER (11/20 CD)				
31	25	BRAD COOPER	FROM THERE TO HERE: GREATEST HITS	2	From There To Here: Greatest Hits	2
		THE CLOTHESLINE (11/20 CD)				
38	37	LONESTAR A	FROM THERE TO HERE	1	From There To Here	1

LAST WEEK	2 Weeks Ago	ARTIST	TITLE	PEAK POSITION		
				NUMBER OF WEEKS	DISTRIBUTING LABEL	PEAK POSITION
37	36	<b>MONTGOMERY GENTRY</b> *	<b>My Town</b>	3		
35	34	<b>JOSH TURNER</b> *	<b>Long Black Train</b>	3		
36	35	<b>REBA MCENTIRE</b> *	<b>Room To Breathe</b>	4		
41	40	<b>GARY ALLAN</b> *	<b>Same If I Care</b>	2		
39	38	<b>TRACY LAWRENCE</b> *	<b>Strong</b>	2		
42	42	<b>TORY KEITH</b> *	<b>The Best Of Tory Keith: 20th Century Masters: The Millennium Collection</b>	5		
43	41	<b>LORETTA LYNN</b> *	<b>Van Lear Rose</b>	2		
41	39	<b>KELLY ROGERS</b> *	<b>42 Ultimate Hits</b>	6		
66	45	<b>TRACE ADKINS</b> *	<b>Greatest Hits Collection, Volume 1</b>	1		
49	52	<b>JIMMY WAYNE</b> *	<b>Jimmy Wayne</b>	7		
45	40	<b>VARIOUS ARTISTS</b> *	<b>Paradise Country</b>	9		
48	49	<b>DON WILLIAMS</b> *	<b>The Definitive Collection</b>	48		
47	43	<b>BROOKS &amp; DUNN</b> *	<b>Red Dirt Road</b>	1		
53	71	<b>WILLIE NELSON</b> *	<b>PACESETTER</b> 	<b>The Essential Willie Nelson</b>	24	
50	48	<b>CLAY WALKER</b> *		<b>A Few Questions</b>	3	
54	51	<b>JOHNNY CASH</b> *		<b>American IV: The Man Comes Around</b>	2	
54		<b>TIM MCGRAW</b> *		<b>Live Like You Were Dying</b>	54	
53	56	<b>LEANN RIMES</b> *		<b>Greatest Hits</b>	3	
52	62	<b>PAUL YOUNG</b> *		<b>The Definitive Collection</b>	52	
51	47	<b>RODNEY CARRINGTON</b> *		<b>Greatest Hits</b>	11	
55	54	<b>LEE ANN WOMACK</b> *		<b>Greatest Hits</b>	2	
57	58	<b>GEORGE STRAIT</b> *		<b>Honkytonkville</b>	1	
61	46	<b>VARIOUS ARTISTS</b> *	<b>This Is America: NARM Americana CD Sampler</b>	46		
58	55	<b>VARIOUS ARTISTS</b> *	<b>Amazing Grace: 2: A Country Salute To Gospel</b>	28		
56	50	<b>JOHN MICHAEL MONTGOMERY</b> *		<b>Letters From Home</b>	7	
60	57	<b>BUDDY JEWELL</b> *		<b>Buddy Jewell</b>	1	
64	65	<b>ELVIS PRESLEY</b> *		<b>Elvis: Ultimate Gospel</b>	30	
66	61	<b>CROSS CANADIAN RAGWED</b> *		<b>Soul Gray</b>	5	
59	53	<b>BILLY Currington</b> *		<b>Billy Currington</b>	17	
68	64	<b>RANDY TRAVIS</b> *		<b>Worship &amp; Faith</b>	9	
44	31	<b>KEVIN FOWLER</b> *		<b>Loose, Loud &amp; Crazy</b>	31	
67	69	<b>CHRIS CAGLE</b> *		<b>Chris Cagle</b>	1	
65	59	<b>JO DEE MESSINA</b> *		<b>Greatest Hits</b>	1	
69	67	<b>ALAN JACKSON</b> *	<b>Greatest Hits Volume 8: Some Other Stuff</b>	1		
71	70	<b>JOHN MICHAEL MONTGOMERY</b> *	<b>The Very Best Of John Michael Montgomery</b>	11		
74		<b>GEORGE STRAIT</b> *	<b>For The Last Time: Live From The Astrodome</b>	2		
70	66	<b>EMERSON DRIVE</b> *		<b>What If?</b>	12	
75		<b>ALABAMA</b> *		<b>The American Farewell Tour</b>	6	

LAST WEEK	ARTIST / IMPRINT / NUMBER	DISTRIBUTING LABEL	CARTWHEEL	
			Title	TELEVISION
14. WILLIE NELSON	▲ (14)	COLUMBIA RECORDS	16 Biggest Hits	310
16. THE JUDOS	▲ (16)	SONY MUSIC	Number One	186
23. KEITH URBAN	▲ (23)	SONY MUSIC	Everything	125
23. BROOKS & DUNN	▲ (23)	SONY MUSIC	My Little	125
12. KENNY CHESNEY	▲ (26) 100,000	EMI	The Greatest Hits Collection	362
20. SOUNDTRACK	▲ (20)	SONY MUSIC	In My Wildest Dreams	362
22. RASCAL FLATTS	▲ (22)	SONY MUSIC	Capitol Bits	204
21. JOHN DENVER	▲ (21)	SONY MUSIC	Karma 101	219
23. BOBBY SINGH	▲ (23)	SONY MUSIC	The Best Of John Denver	302
25. TONY KETT	▲ (25)	SONY MUSIC	The Greatest Hits	293
25. JOHNNY CASH	▲ (25)	SONY MUSIC	Greatest Hits Volume One	293

reflects combined weekly sales that have appeared on Top Country Albums and Top Country Catalog. • Recording Industry Association of America (RIAA) certification for net shipment of 500,000 albums units indicates RIAA's gold platinum level. For Inland sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. • Averaged from wholesale price. [RE] indicates price: Inland \$38. C 2004 VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

SEPTEMBER 4  
2004

## Billboard® HOT COUNTRY™ SINGLES &amp; TRACKS

Airplay monitored by Nielsen Broadcast Data Systems

IMPRINT &amp; NUMBER/PROMOTION/LABEL

LAST WEEK

TITLE

PRODUCER

WRITER

ARTIST

FEAR

FORMAT

LAST WEEK

## ALBUMS

Edited by Michael Paoletta

## NEW &amp; NOTEWORTHY

## LYFE JENNINGS

Lyfe 268-192

PRODUCERS: various

Columbia/Sony Urban Music 90946

RELEASE DATE: Aug. 17

Some musicians are able to take their experiences—good, bad, or other—wize—and craft something that everyone can relate to. That's what newcomer Lyfe Jennings attempts to do on his debut here, *The Toledo*. Ohio, native shares his experiences as a hustler and a convicted felon—the album title refers to his innumerate—over smooth R&B tracks. Lead single "Must Be Nice" works well as a midtempo showcase for his throaty tenor, but the rest of the album's off-key perfect love, Jennings is particularly effective on such songs as the spiritual "26 Years, 17 Days," "Greedy" and "She Got Kids." But his narration of the album, which plays between songs, quickly becomes tiring and annoying. Despite "Lyfe 268-192" is one promising debut. —RH

## POP

## ► 12 STONES

Potter's Field

PRODUCER: Dave Fortman

Wind-up 60150-13062-2

RELEASE DATE: Aug. 24

Wind-up 12 Stones sold 300,000-plus copies of their self-titled debut. Still, the band's sound is more indie/alternative with Stones singer Paul McCay, because of his spot on *Evangelion's* breakthrough hit, "Bring Me To Life." That exposure should lead more people to give "Potter's Field" a chance, along with some closer scrutiny. The album is far from a sophomore stamp; songs like first single "Far Away" and the liltng "Photograph" find the rock foursome striving to find a balance between earnest lyrics and melody. But that elusive element that gives a group its distinct musical identity is missing. The rat-a-tat intro to "Three Leaf Clover," along with its quirky cadences, offers a positive hint to what may lie around the next creative corner. —CLT

## IAN MOORE

Luminaria

PRODUCERS: Ian Moore, Screen Door Music

Yep Roc 2003

RELEASE DATE: Aug. 24

The burden of the contemporary singer-songwriter is in formulating a sound that is completely unique. With "Luminaria," Moore accomplishes just that. Lyrically, the album is filled with mystery and imagery, like a mysterious black-and-white photograph. From opening track "What I've Done," Moore puts the listener in the passenger seat right beside him, and he drives down real-life roads. He doesn't fly with angels: He dances with devils. Instrumentally,

## ESSENTIAL REVIEWS



## YOUNG BUCK

Straight Outta Cashville

PRODUCERS: various

G-Unit/Interscope 80002972

RELEASE DATE: Aug. 24

Following the success of 50 Cent, Lloyd Banks and their collective G-Unit, the hood is back. The anticipation is high for the debut from C-Unit member Young Buck. A native of Nashville, Buck combines his gritty Southern flow with hardcore beats to craft a set that will please G-unit fans. Lead single "Let Me In" is already a club and radio favorite, thanks to its catchy hook and guitar licks. Prices on "I'm Gonna Make You Cry" have a metallic bass kick as the artist, Banks and D-Tay trade verses about living a life of infamy. Buck is equally impressive when he holds his own alongside fellow Dirty South MCs Lil' Flip and David Banner ("Welcome to the South"). Other highlights include "Bang Bang" (which samples Nancy Sinatra) and the orchestral "Bonafide Hustler." Buck may be as charismatic or as lyrical as ever, applying his cohort's, but he still pelling. That exposure should lead more people to give "Potter's Field" a chance, along with some closer scrutiny. The album is far from a sophomore stamp; songs like first single "Far Away" and the liltng "Photograph" find the rock foursome striving to find a balance between earnest lyrics and melody. But that elusive element that gives a group its distinct musical identity is missing. The rat-a-tat intro to "Three Leaf Clover," along with its quirky cadences, offers a positive hint to what may lie around the next creative corner. —CLT

the record is equally intelligent—filled with dark subtleties, recalling a time when the Beatles experimented with the moodier side of pop. Moore's low, melodic voice is the perfect accompaniment to the musical conundrum he has created. —MDS

## ★ REGINA SPEKTOR

Soviet Kitsch

PRODUCERS: Gordon Raphael, Alan Bezon

Sire 48833

RELEASE DATE: Aug. 17

On her major-label debut, Russian-born Regina Spektor has finally emerged. Regina Spektor emerges as the fresh-faced piano balladeer of the downtown New York set. Spektor is best-known for her association with the Strokes—she shared the mic with Julian Casablancas on the band's B-side "Modern Girls & Old Fashion." And Strokes producer Gordon Raphael is behind the words for "Soviet Kitsch." The title track is a well-produced in Tor Amos as it is in trashy post-punk. Tracks like "Ode to Divorce" and "Ghost of Corporate Future" brim with college-style confessional gusto. Standout cut "Us" is home to a Carnegie Hall-inspired arrangement that features Spektor at the keys and

## TIM McGRAW

Live Like You Were Dying

PRODUCERS: Tim McGraw, Byron

Gallimore, Darrin Smith

Curb 78858

RELEASE DATE: Aug. 24

Tim McGraw and his road band returned to update New York to record this very confident studio album, his eighth. "How Bad Do You Want It" is raw, swampy, blues rock, while "Back When" is twangy nostalgia. "My Old Friend" and "Blind Sheet of Paper" are gently loping ballads that McGraw completely owns. Several songs, including the chart-topping



powerful title cut, are quite personal and perfectly suited to McGraw's vocal style. Always a risk-taker, he remains fearless in his choice of material, evident here on sweeping, observant fare like "Drugs or Jesus" and the ultimately redemptive "Kill Myself." McGraw avoids slickness on perspective cuts like "Everything Hates Me" and the smooth, smooth funk of the witty "Do You Want Paper With That." With this 16-track set, McGraw continues to top himself. —RW

the bouncing accompaniment of a strong quartet. The tune embodies Spektor's central appeal: a girlish piano-pop naïveté crossed with an East Village rock sensibility. —BG

## JOHN BRANNEN

The Good Thief

PRODUCERS: John Brannen, Pete Carr

Sky Dog 3001

RELEASE DATE: Aug. 17

It's not easy in today's fragmented market to find a place for a record as versatile and rewarding as "The Good Thief." John Brannen has created the fourth record in his career. The lead single "I'm a Thief" Regina Spektor emerges as the fresh-faced piano balladeer of the downtown New York set. Spektor is best-known for her association with the Strokes—she shared the mic with Julian Casablancas on the band's B-side "Modern Girls & Old Fashion." And Strokes producer Gordon Raphael is behind the words for "Soviet Kitsch." The title track is a well-produced in Tor Amos as it is in trashy post-punk. Tracks like "Ode to Divorce" and "Ghost of Corporate Future" brim with college-style confessional gusto. Standout cut "Us" is home to a Carnegie Hall-inspired arrangement that features Spektor at the keys and

## R. KELLY

Happy People/I Saved Me

PRODUCER: R. Kelly

Jive/Zomba 82876-60356

RELEASE DATE: Aug. 24

Channelling another creative yet confident soul—Marvin Gaye—it, R. Kelly's latest album is a mix of the spiritual and the earthly. The spiritual dichotomy that makes him tick musically. "Happy People" is the party-jam half of this double-CD. Adopting a DJ guise at the "Music Weatherman," Kelly eases into the feel good mood with such finger-popping charms as "Weatherman" and "Love Street." Some selections are derivations of earlier hit "Step in the Name of the Lord." But here, an uncanny ability to mix retro sounds with tasty dops of contemporary seasoning. The real ear-opener is the project's inspirational second half. Here, soul-baring lyrics really hit home, especially in light of Kelly's legal entanglement. However, try listening to "How Did You Manage" or the Steve Wonder-hued "Diary of a Man" without making an emotional investment. There's no doubt: Kelly's winning musical streak continues. —GM

son, "Don't Wanna Lose Like That Again" and "Learning to Dance" have the stuff of standards. You could easily hear the Mavericks' Raul Malo taking them home to adult top 40 or country formats, if not Brannen himself. —WR

## R&amp;B/HIP-HOP

## ► PITBULL

M.I.A.M.I.

PRODUCERS: various

Tyt 2650

RELEASE DATE: Aug. 24

2004 hasn't been the biggest year for hip-hop newcomers, but Pitbull is poised to change that. The Miami native of Cuban descent combines elements of *reggaeton*, R&B, crunk and Miami bass on his debut set, "M.I.A.M.I." (Money is a Major Issue). Produced by labelmate Lil Jon and the Diaz Brothers, lead single "I'm a Thug" plays the Cudgel/Ride song rodeo that has resulted in one spicy, hot hit. The Miami Mix of the single, which features Mr. Vegas, is included here. "Damnit Man" (with guest Piccotto) is a similarly infectious affair with an up-tempo hook. Other highlights are

"That's Nasty," "305 Anthem" and "I Wonder." Like his hometown, Pitbull's debut is diverse, fun and sexy-cool. —RN

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## NORTHERN STATE

All City

PRODUCERS: various

Columbia 90497

RELEASE DATE: Aug. 17

Northern State offers another dose of old-school inspired hip-hop on its major-label debut. This time out, the female trio—Sprout, Spero and Hestia Flynn—eschews the low-fi simplicity of its indie debut, "Dying in Stereo," for a more polished affair. "Get It All" seems to be the most successful of the two tracks. The title track is a girl-power tune with a rock guitar bite. On "Siren Song," the group teams with soul rocker Martin Luther and producer Ahmir "Questlove" Thompson of the Roots for a melodic, effects-driven, hip-hop love song. "I'm a Man" is a more laid-back, laid-back affair. "Get It All" seems to be the most successful of the two tracks. The title track is a girl-power tune with a rock guitar bite. On "Siren Song," the group teams with soul rocker Martin Luther and producer Ahmir "Questlove" Thompson of the Roots for a melodic, effects-driven, hip-hop love song. "I'm a Man" is a more laid-back, laid-back affair. 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(Continued from page 31)

and ethnic musical sensibilities. Check out Issa Bagayogo's fusion of Malian roots music and dance/electronic on "Nogó," a moving track that also imparts an ecological message. France's Rouge Rouges works an infectious dance beat in a sample-rich arrangement. The equally well-famed Lebanese singer-songwriter Ragheb Alama shows his flair for turning folk tunes into dancefloor rave-ups ("Saharonay Elliot"). The Cuban Edesio delivers one of the most adventurous tracks with "El Sopón de Yuya," augmenting a classic son montuno with an electronic groove and a vocal sample. Rodriguez and a vocal ensemble of "World Groove" will include a bonus CD, featuring songs from Putumayo's Groove and Lounge series. —PVV

## BLUES

ERIC BIBB

Friends (Producers: Eric Bibb, Leon C. Telar, S3619)

RELEASE DATE: Aug. 24

Eric Bibb's recent recording projects have been superb, and with "Friends" he shows that he's more than willing to share the fun. He cut 15 tunes and invited several of his bluesy pals in to record. The outcome is quite favorable. Particularly auspicious tracks include "Six O'Clock Blues" with Charlie Musselwhite on harmonica, "Goin' Down Slow" with Taj Mahal on guitar and guitar, and "Cowgirl Queen" featuring Led K. Apana on ukulele. Martin Simpson leads a sweet slide guitar to "Bittersweet," while Leon C. Telar and Odessa Lewis in considerable vocal presence to "Taint Such a Much." Kory player Mamarlund Dilabat supplies a touch of the exotic to "Loving in My Baby's Eyes." Bibb's adept feel for blues, folk and gospel shines throughout, and he moves among them effortlessly. With this eloquent disc, Bibb solidifies his spot on the blues A-list. —PVV

## JAZZ

NANCY WILSON

R.S.V.P.

PRODUCERS: Jay Ashby, Marty Ashby  
MCN 10013

RELEASE DATE: Aug. 24

Only a few can lay claim to a 50-year musical career. Count Nancy Wilson among them. Throughout the course of an astounding 67 recordings, this singer's singer has crafted an impressive body of work—jazz, R&B, pop, standards that transcended categorization long before it became a buzzword. Wilson simply sang good music. And that's the case with her latest offering, a collection of favorites she has never had the chance to record. Featuring a special guest, each selection yields perfectly with Wilson's storytelling style.

Among the highlights is her take on an obscure Marvin Gaye ballad, "Why Did I Choose You," with R&B feature Kenny Lattimore. Kindred jazz soul George Shearing contributes to "Blame It on My Youth." Throughout, Wilson's hypnotic, expressive voice has lost none of its original appeal. As she aptly notes on the splendid opening track, "An

Older Man Is Like an Elegant Wine": "Wine is not alone in getting better with the years." —GM

## VITAL REISSUES

### THE KINKS

One for the Road (Producers: Bill Crowley  
ORIGINAL PRODUCER: Ray Davies  
Konk/Koch 78903)

RELEASE DATE: Aug. 24

Previously unavailable on CD in the United States, this classic live document of one of rock's most resilient and influential groups is among 15 Kinks reissues to be offered on SACDs, more of which will be released in September and early 2005, are compatible with standard CD players and SACD players. Like the Rolling Stones remastered series released on hybrid SACD in 2002, these are issued in stereo and were transferred from original analog masters. The result is a revealing look at the band's evolution from an SACD player. "One for the Road" was recorded during a renaissance for the band that was partially spurred by other acts covering Kinks songs that appear here. "Road" demonstrates the group's profound influence on rock'n'roll, particularly the punk movement born more than a decade after its original recording. The Kinks' unique style is an essential component of the British Invasion, encompassing sounds as diverse as English dance hall and heavy metal. This series reiterates the magnitude of their contribution to popular music. —CW

## DVD

### Tom Dowd & the Language of Music

Pal 3077

RELEASE DATE: Aug. 24

You may think it doesn't take a rocket scientist to be a recording engineer, but Tom Dowd was kind of a rocket scientist: a nuclear physicist who, while working for the Central Intelligence Agency, helped develop the atomic bomb. After the war, his knowledge of nuclear physics was so advanced that it was pointless for him to return to school. Science's loss was music's gain. Director Mark Moormann's affectionate, succinctly paced documentary about Dowd reveals that he was a basically musical. Dowd also had the warmth, empathy and taste to get the best performances out of mercurial talents, from John Coltrane and Eric Clapton to the Allman Brothers and Aretha Franklin. His Atlantic Records colleagues—Ahmet Ertegun, Arif Mardin and Jerry Wexler—were among those who found Dowd's abundant gifts. The archival material is illuminating and sometimes fascinating. And the core of the film—Dowd's own storytelling (he died at 77 in 2002)—is entertaining in its own right. —RH

Billboard.com

- Willie Nelson, "The Troublemaker" (Legacy)
- Tara Jane O'Neil, "You Sound, Reflect" (Quarterstick)
- Tin Hat Trio, "Book of Silk" (Rope-a-Dope)

## SINGLES

Edited by Michael Paolletta

### MODERN ROCK

► CHEVELLE Vitamin R (Leading Us

Along) (2:44)

PRODUCERS: Michael "Erl's" Baskette, Cheville

WRITER: Cheville

PUBLISHER: Pay Your Dues Through Music (CD promo)

After Chicago trio Chevelle's sophomore album, 2002's "100,000 Days," went platinum on the strength of three strong singles, the bar was set high for its follow-up. "This Kind of Thinking Could Do Us In" is the first taste. "Vitamin R" rises to the occasion, as evidenced by its rapid ascent at modern and active rock. The mood, midtempo track recalls the Chicago trio's "I'm in Love with the Hit," "In" phrasing and dynamics. The lyrics deal with Ritalin—the "vitamin" in question—and a friend of the band who abused it. Most stations that have had success with Chevelle will find "Vitamin R" an easy fit to swallow. —BT

### R&B/HIP-HOP

► OUTKAST Prototype (4:25)

PRODUCER: André 3000

WRITER: A. Benjamin

PUBLISHERS: Gnat Booty/Boothills Music (ASCAP)

LaFace/Zomba 64701 (CD promo)

Though the Atlanta duo's last effort on this, the duo's fourth single from "Speakerboxxx/The Love Below," "Culled From 'The Love Below' disc," "Prototype" has André 3000 once again taking center stage on behalf of the duo. The mood on this self-produced single is a mellow one, with André crooning over a laid-back, smooth, and tranquil guitar-tinged backdrop. The song carries a sensuality that is matched by its lyric: "I hope that you're the one/I'm not, you are the prototype/We'll tiptoe to the well-worn song." Why, oh why now? So much talent and a captive radio format—may it be—will do little more than reward from this oldie. —CT

"I'll Be Around" went to No. 3 in 1972 for the Spinners, and while Daryl Hall is ever-soulful, this cover brings nothing new to the well-worn song. Why, oh why now? So much talent and a captive radio format—may it be—will do little more than reward from this oldie. —CT

### A/C

DARYL HALL & JOHN OATES I'll Be Around (3:35)

PRODUCERS: Daryl Hall, T Bone Wolk, Greg Bloch

WRITERS: T. Bell, P. Hurt

PUBLISHERS: Warner-Tamerlane (BMG)

U-Want/USOKE 00000303 (CD promo)

Even for Hall & Oates' fans, it's hard to try to reevaluate their careers by looking at an earnest album of covers—usually for pale results. Hall & Oates have enjoyed momentous success during the past two years, scoring their first No. 1 AC hit with the original "Do It For Love," followed by the inspiring "Forever for You" and "Man on a Mission." So why aren't

## ESSENTIAL REVIEWS

### DURAN DURAN

100000 (Interscope/Sony)

SUNRISE (Interscope/Sony)

DURAN DURAN (Interscope/Sony)

100000 (Interscope/Sony)

SUNRISE (Interscope/Sony)

DURAN DURAN (Interscope/Sony)

SUNRISE (Interscope/Sony)

NARM acting president Jim Donio made *Indies* feel welcome at this year's confab



Comedy DVDs like *Chappelle's Show*—Season 1—reap profits and laughs



# Retail

MERCHANTS / MARKETING / HOME VIDEO / E-COMMERCE / DISTRIBUTION

## MTV, Sponsors Plan Potent VMA Push

BY BRIAN GARRITY

NEW YORK—MTV is turning up the promotional heat on the Video Music Awards as the network's annual flagship event moves to a new city (Miami), switches to a new night (Sunday) and faces new, high-profile ratings competitors (the Olympic Games).

The Viacom-owned channel is looking for the VMAs to rebound from a 10% ratings dip last year, when the show had 10.7 million viewers, according to Nielsen Media Research.

However, MTV has its work cut out for itself in a so-called "quadrennial" year, where it must share the stage with the Olympics and the Republican National Convention.

The show will be held in Miami rather than New York, its usual home, partly because the Republican National Convention will be taking place in Manhattan the same week.

The VMAs also are going up against the final night of the Summer Olympics. MTV switched from a Thursday night—the night the show had aired in recent years—to Sunday.

"There's definitely a little bit more noise out there than there was last year from a competitive point of view," MTV executive VP of marketing Tina Exarhos says.

MTV hopes to counter the added competition with an extensive mix of on-air promotion, special events and advertising buys. The network

also is working with 20-plus radio stations, targeting select retail partners like Virgin Megastores and teaming with a range of sponsors, including the Gap and Saturn, to help drive awareness for the show.

"Everything we've done to get that word out, we've stepped up an additional notch this year," Exarhos says.

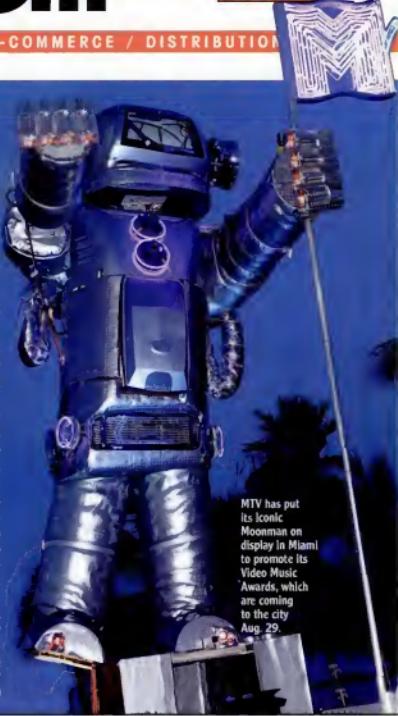
The VMAs, which air Aug. 29 on the cable outlet, are still viewed as a marketing bonanza for companies looking to reach the all-important youth demographic.

Official sponsors of the 2004 VMAs include Pepsi, Taco Bell, Pantene, GM, Dodge, Revlon, Gap, HP and Virgin Mobile USA. According to published reports, each sponsor is shelling out in excess of \$1 million dollars for its deal.

Advertisers spent \$29 million on the VMAs last year, according to TNS Media Intelligence/CMR, a division of Taylor Nelson Sofres that tracks ad spending. That's a 61.1% increase from the \$18 million ad spend on the 2002 VMAs. How ratings for last year's show will impact the overall ad spend on this year's event is unclear.

"I don't look at the down tick last year as much as this year's challenge of getting people to a new night," Exarhos says. "Our hope is that our audience is going to be interested in the show more than anything else that is happening that night."

*(Continued on page 35)*



MTV has put its iconic Moonman on display in Miami to promote its Video Music Awards, which are coming to the city Aug. 29.

## Artists Test Do-It-Yourself Digital Distribution

BY SCOTT BANERIE

SAN FRANCISCO—While the mainstream market focuses on download services like Apple's iTunes or Napster, do-it-yourself technologies are quietly providing alternative distribution models for artists seeking greater ownership of their music, image and earnings.

Both NetBurn, from Dallas-based Immediate, and WraptorLab, from Beverly Hills-based Free Radical Networks, allow artists a direct, personalized e-commerce pipeline to their fans.

"At this point in the development of online music and digital distribution," Gartner G2 analyst Mike McGuire says, "the cost for anyone to

distribute content is so low, there's a diversion from the artist-distributor-producer relationship that we've seen in the past. The digital transition is allowing artists to experiment with different business models, and they aren't beholden to working with labels with big physical distribution mechanisms through big retailers."

McGuire doesn't deny the label's role in artist marketing and A&R. But he says NetBurn and WraptorLab provide new opportunities for artists—such as not having to create their own buzz and to get noticed.

Major labels selling tracks on an established download service often pay an artist based on his or her album royalty rate, typically 15% of the wholesale price. Others give artists the singles roy-

alty rate, which averages 12% of the wholesale price (*Billboard*, July 12, 2003). Though most independent labels pay more, these splits are derived from pre-digital-era distribution models.



NetBurn flies under the motto "Burn Music, Not Artists." The service is most effective for artists who already have highly trafficked Web sites.

Visitors who want to buy the artist's

music can launch the NetBurn portal by clicking on a button link. The portal allows fans to create artist playlists and then burn them directly to a CD from their home PC. A CD can be filled with up to 74 minutes of 99 cent tracks, or an album can be bought for \$10.

NetBurn assumes the data-storage cost for artists' content and allows them to retain full ownership of their music. The artist's take comes to about 45% for tracks or albums, which is in effect a 50/50 split after NetBurn pays bandwidth costs, credit card fees and service fees. These costs total about 10%, according to Zach Bair, CEO of Immediate. (Immediate also operates DiscLive, which sells concertgoers CDs recorded during the show.)

Artists using NetBurn can copy-

right-protect CDs with WMA-encoded digital-rights-management technology or keep their music DRM-less.

Bair says NetBurn has attracted 1,600 artists and 350 independent labels, for a total of about 50,000 tracks, since its March rollout.

Among the acts using NetBurn are the Pixies, who are selling downloads from their live shows, and Smashing Pumpkins frontman Trent Reznor.

Bair says most of the artists using NetBurn are unsigned and opt not to use the DRM. However, some major-label artists, like Spice's "I Gotta Chase," have tracks available with both.

WraptorLab launched during the Vans Warped tour. The service tends to work best for unsigned acts without

*(Continued on page 35)*

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CURRENT ISSUE August 17, 2004

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Retail

# Festive Mood Prevails At NARM

Few who were in Orlando, Fla., for the National Assn. of Recording Merchandisers' confab in March 2003 failed to notice the decidedly upbeat vibe at this year's convention in San Diego.

At the World Center

Marriott last year, attendees seemed gleefully at a big-screen TV in the lobby bar as the nation inched closer to war. They bemoaned the dismal state of the business, and some despaired as the Assn. for Independent Music breathed its last gasp. Disney World it was not—especially for the indies.

This year's convention, held Aug. 21-24 at the San Diego Marriott, was almost festive in comparison. The upswing in sales since fourth-quarter 2003 helped brighten the mood, and even the question marks looming from the recently completed Sony-BMG merger failed to darken the scene.

From our point of view, the '04 confab benefited from the impressive attempts of NARM's acting president Jim Donio and his staff to heighten the profile of the independent side in the wake of AFIM's dissolution in April.

"NARM made a genuine effort to include independent events here," said Duncan Browne, COO of Boston-based Newbury Comics. "It seems to me that there was a bigger indie presence [at the convention]."  
Browne, a former member of AFIM's executive committee, is chairman of NARM's recently formed Independent Music Issue Forum.

There were times in the early going when it was difficult to believe the major labels even in the house. The indies were essential to the show's own day Aug. 21, when labels huddled at the special-interest group sessions and retailers came together for the afternoon-long "town meeting."

Possibly the most significant innovation was a wide-open sit-down between retailers and branch distributors, which was closed to the press. One veteran observer in attendance said his greatest disappointment was that more store operators didn't take advantage of the productive four-hour session.

While one might have expected indie attendance to erode without a dedicated organization on hand in San Diego, the opposite appeared to be the case.

Few distributors were unrepresented, high-profile labels were out in force and some fresh faces were on

hand among the grizzled veterans. Venturing off-campus in the evening, one could hear such indie acts as David J, Dave Alvin, the

## The Indies

By Chris Morris  
[cmorris@billboard.com](mailto:cmorris@billboard.com)



Supersuckers and Interpol at indie-label events staged in venues ranging from downtown San Diego clubs to local indie store M-Theory Records to a yacht cruising the city's shoreline. The nighttime musical events at the Marriott climaxed with a heavily attended Aug. 23 independent showcase.

In short, the indies were everywhere, and they were feeling their oats.

It was curious, in a way. Without a trade association to call their own for the first time in 32 years, the independents seemed more vital, excited and empowered than they had since the late '90s. It was almost as if the demise of AFIM had not only forced NARM to reconsider its commitment to the indie community, but also forced the indies themselves to reimagine their possibilities and acknowledge their unique and significant strengths.

Browne emphasized that the Independent Music Issue Forum committee—which also includes Yes Rock Redeye partner Glenn Dicker, Alternative Distribution Alliance president Andy Allen and this writer—would like to hear from the community in the convention's



aftermath. "Our job is to keep the lines of communication open to as many indies as we can," he said.

Additionally, the indies may yet have their own organization on the horizon: Tommy Boy Records chairman Tom Silverman told us that talks continue about a new trade group, possibly to be named the American Assn. of Independent Music.

# Best Buy, Kmart Continue Racking Tests

It's been a long time coming. For the first time in about five years, the National Assn. of Recording Merchandisers convention, held Aug. 21-24 in San Diego, was an overwhelmingly upbeat and optimistic event.

Normally, when a convention takes that tone, there isn't much rumor or speculation working its way through the hallways of the hotel (the San Diego Marriott, in this case). But no fear, Retail Track managed to pick up a couple of choice tidbits along the way.

First, as previously reported, a couple of big boxes continue to examine their supply chain. Best Buy ran two separate tests to help solve that equation. In the first, Handelman Co. racked about 50 Best Buy outlets. As a result, Handelman may manage certain genres like Latin for the consumer electronics chain but is unlikely

to take over the whole enchilada.

The second test saw the major-label distributors co-managing their product with Best Buy, using Vision Information Services to track inventory.

Sources indicate that Best Buy is close to signing a deal with VIS.

**Gary Arnold**, senior VP of entertainment at Best Buy, says the chain is considering VIS as part of an overall solution for its supply chain. But he adds that "no contracts are signed." VIS executives could not be reached for comment.

If Best Buy closes a deal with VIS, all the majors must either have or add the ability to supply shelf-ready product to Best Buy stores.

In addition to assuming that cost, the majors are worrying about who will pay for preparing product to be shelf-ready—the

manufacturer or Best Buy.

If it is the manufacturer, Best Buy could save enormously, considering it would get direct shipments from the majors and would no longer need to have its cash tied up in hundreds of millions of dollars of inventory in a warehouse.

Also, the chain would no longer have to assume inventory risk, since presumably the suppliers would be responsible for any overstocked titles.

For the majors, Best Buy could be a testing lab; the first account that allows them to be true partners in managing inventory.

**IN OTHER NEWS:** Sources say that as part of its effort to improve its supply chain, Kmart will run a 45-store test with Alliance Entertainment Corp., providing product. The test is slated to begin in late September or early October.

Handelman Co. has exclusively supplied Kmart for decades, but the retailer suddenly seems to be considering whether it should stick with that marriage.

Handelman, Kmart and AEC executives were unavailable for comment.

The irony in all this is that at this

year's NARM convention, Handelman won the large wholesaler of the year award for the third time in a row.

**SPEAKING OF IRONIES:** Tower Records scooped up NARM's retailer

by that same mainstream press—Tower emerged from Chapter 11 in 35 days, with the bondholders collectively owning 85% of the company and founder Russ Solomon and family owning the remainder.

Since then, Tower management and the bondholders have been in discussions with a bidder from the pre-Chapter 11 auction that was run by Los Angeles-based investment bank Greif & Co. Dallas-based Hicks, Muse, Tate & Furst is negotiating to buy the chain from its bondholders, sources say, in a deal that would combine cash and notes.

But, since the new owners are working from a position of strength and are even willing to invest cash to upgrade the chain's stores, sources say, negotiations are proving more difficult than before.

**Pamlico & Co.**, another former Tower bidder, is said to be acting as a consultant for Hicks et al. One-time entertainment executives Ralph King and Devandra Mishra launched Pamlico.

## Digital

*Continued from page 33*

existing promotional Web sites or e-commerce platforms. The software allows artists to upload their music to Wraptor's site and set the number of times fans can sample full-length tracks before purchasing them.

Visitors sample music by launching the wraptor.com Web-based media player, which also acts as a place for artists to post photos, lyrics, biographies and tour dates. Wraptor recently signed a deal with Wantickets.com that allows artists to promote and sell tickets from the media player.

Artists using Wraptor fully control their recordings. They can set the price of each song between 39 cents and \$1.99. Wraptor keeps 30 cents per song and 53 cents per album, regardless of the number of tracks on the album. WraptorLab software retails for \$79.

"This is a way of leveling the playing field for indie artists trying to get into digital distribution," says Benjamin Oogard, president/CEO of Free Radical Networks.

Wraptor also digitally watermarks the audio files with "wrap" to discourage distribution on peer-to-peer networks. These files work on any portable media device. Like NetBurn, Wraptor also allows artists to promote their music for free with DRM-less song downloads.

host a special VMA in-store Aug. 27 with Miami hip-hop artist Pitbull and VMA performers The Young Twins. And the city of Miami, MTV and Comcast will sponsor a concert featuring Mario Winans and Carl Thomas.

For the week preceding the awards, the network has taken over Miami Beach clubs for special DJ nights featuring prizes and the chance to win tickets to VMA-related parties.

MTV is also throwing a special outdoor party in Coconut Grove, Fla., just south of Miami, in conjunction with outposts of several Miami clubs. Additionally, MTV is hosting a series of "block parties" that will feature performances and appearances by a range of hip-hop and R&B acts.

Plus, MTV2 is sponsoring the annual benefit concert for LIFEbeat, a national nonprofit dedicated to HIV/AIDS prevention. The concert takes place Aug. 28 at Crowbar.

As part of the promotional effort, the Virgin Megastore in Miami will

## MTV

*Continued from page 33*

The show is getting an added boost from its sponsors. Gap is using the event to roll out a series of ads featuring Sarah Jessica Parker and Lenny Kravitz.

Meanwhile, sponsor Saturn is sending a convoy of specially designed cars from Detroit to Miami in honor of the event. Saturn had cars designed by MTV-centric celebrities, including Usher, Xzibit, Ludacris, Good Charlotte, Chingy and G-Unit.

MTV is also teaming with the city of Miami to sponsor a Restaurant Week, in which local restaurants will offer \$8.29 special meals.

As part of the promotional effort,

the Virgin Megastore in Miami will

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RELATIONSHIPS  
THAT LAST  
FOREVER"**

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MEAN  
BUSINESS!**

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# Punch Lines Boost Studios' Bottom Lines

BY JILL KIPNIS

LOS ANGELES—Major home video studios are laughing all the way to the bank.

That's because the stand-up and sketch comedy DVD projects they distribute are increasingly reaping big sales.

This year, Comedy Central's "Chappelle's Show—Season 1" (Paramount Home Entertainment), starring comic Dave Chappelle, has sold between 1.5 million and 2 million units, according to the company.

Other recent successes include Warner Home Video's "Blue Collar Comedy Tour," featuring Jeff Foxworthy, which has maintained a top 40 position on the *Billboard* Top DVD Sales chart for 16 weeks and peaked at No. 8 last issue.

In the past few years, such projects as the HBO special "Robin Williams: Live on Broadway" (Sony Video) and titles from the "Saturday Night Live" Best series (Lions Gate Home Entertainment)—which feature stars like Will Ferrell and Chris Rock—have generated big consumer reaction.

"We hope to have more successes like 'Chappelle.' That's the best thing going for this category right now," says Dan Bogucki, video buyer for Ann Arbor, Mich.-based Borders Books & Music. "By and large, comedy programs are relatively inexpensive to produce. If the comedy is good, there should be something there that appeals to the mass market."

Taking note of this success, more and more studios are signing new distribution deals for comedy properties and creating comedy DVD projects.

One of the most notable signs that comedy DVD is reaching the big time is the new production and distribution deal between Twentieth Century Fox Home Entertainment and UrbanWorks Entertainment, a label of Ventura Distribution.

Under the terms of the deal, which the companies signed in July, Fox will take over distribution of UrbanWorks' Platinum Comedy

Series titles from Ventura. This move should provide a broader reach for the titles.

Additionally, Fox and UrbanWorks will co-produce future Platinum Comedy titles, while are expected to feature Chappelle, DL Hughley, Mo'Nique and Paul Rodriguez.

Fox will coordinate development, production and retail marketing for new Platinum Comedy projects, while UrbanWorks will handle talent procurement, creative development and consumer marketing.

"The reality is that there has always been success attached to comedy projects," UrbanWorks' sales and marketing Quincy Newell says. He cites the 1970s and 1980s as the time when stand-up comedy—particularly from the likes of Eddie Murphy and Richard Pryor—truly took off. Later, "Def Comedy Jam" brought humor performances to an even wider audience.

"Now comedians can more easily release DVDs, and there is a wider array of product available for the audience," Newell continues. "We are thus seeing the growing interest of the consumer for

this product. This deal [with Fox] shows that there are fans of these artists, and when you package them right, you can succeed. It's a viable and very strong, solid market."

Steve Feldstein, VP of marketing communications for Fox, adds, "A lot of the sweet spot of the DVD marketplace is the perfect demo for stand-up comedy. Younger guys, 18-34, or even 18-49. They are the leaders in this market."

Feature-film-style comedy projects are also expected under the deal.

Meanwhile, Fox is releasing its own slate of comedy projects this fall. New titles include "Living Color—Season 2" (Oct. 2, \$19.98) and "Comedy Presents: The Complete Series DVD" (Oct. 26, \$39.98). Fox also just released the classic 1981 performance "Bill Cosby, Himself" (\$14.98).

Linking TV broadcasts with new DVD releases is proving one of the most beneficial marketing strategies for many stand-up and sketch comedy projects, executives say.

"Definitely the success of the TV shows is feeding the success of the DVDs, which is in turn feeding the success of the TV shows," says Lauren Carrao, senior VP of original programming/lead of development for Comedy Central. "Dave Chappelle became a rock star on the air last year. We timed it so that the DVD came out from the first season while the second season was on the air and

the ratings were growing. He was getting hotter, and [sales of the] DVD of season one skyrocketed."

Other recently released and upcoming Comedy Central DVDs include "Roast of Denis Leary—Uncensored" (\$19.99), the "South Park" title "The Passion of the Jew" (Aug. 31, \$19.99) and "Crank Yankers—Season One Uncensored" (Sept. 28, \$26.99).

Warner Home Video is marketing its "MADtv: The Complete First Season" DVD (Sept. 21, \$39.98) through tie-ins to the Fox show, which will celebrate its 10th season this year.

"You benefit by releasing the product while [the show] is still on the air, because it is a weekly awareness driver," WHV executive director of TV marketing Rosemary Mazzoni says. "We will also advertise on Comedy Central, where [MADtv] is in syndication."

A branded project also has a stronger opportunity to succeed, according to Anne Parducci, executive VP of marketing for Anne Parducci, executive VP of marketing for Lions Gate.

"We have been very successful with 'Saturday Night Live' titles and with 'Late Night With Conan O'Brien' character 'Triumph the Insult Comic Dog,'" she says. "It speaks to the strength of these brands and characters."

"The Best of Triumph the Insult Comic Dog" was released on DVD for \$19.98. Lions Gate is releasing four "SNL Best of" titles Sept. 7, for \$19.98 each, featuring Ferrell, Chris Kattan, Tracy Morgan and Christopher Walken.

Parducci says these titles also "naturally lend themselves to good, entertaining radio. There has been tremendous interest from stations to support these kinds of titles."



## Buzz For Moore DVD Is Bipartisan

Just how many consumers will want to purchase Michael Moore's "Fahrenheit 9/11" on DVD?

Retailers believe the documentary about President Bush and the events surrounding Sept. 11, 2001, will appeal to a wide swath of Americans.

Columbia TriStar Home Entertainment's title Oct. 5.

"I don't think it will be divided along political lines. It will be appealing outside of that," predicts Brian Lucas, spokesman for Minneapolis-based Best Buy. "Our audience includes documentary filmmakers and movies that generate a lot of buzz."

Lucas says releasing the title about a month before Election Day guarantees that "people will be aware that it is coming out in stores. The timing of it will generate a lot of media attention and a lot of controversy, just like the movie has all along."

However, based on domestic box-

office performance, retailers predict the title will not sell as well as mainstay theatrical DVD releases like *DreamWorks Home Entertainment's "Shrek" 2* (Nov. 5). "Fahrenheit 9/11" has earned more than \$115 million, according to Columbia TriStar, compared with more than \$435 million for "Shrek 2," according to DreamWorks.

"I don't really see it being a Christmas gift type of title in the same way that 'Shrek' will be," says Dan Bogucki, video buyer for Ann Arbor, Mich.-based Borders Books & Music. "It's really that footprint window before the election that most of the sales will fall. After the election, interest will dissipate."

The "Fahrenheit 9/11" DVD, which will retail for \$29.95, contains a number of extras. These include three deleted scenes, National Security Advisor Condoleezza Rice's 9/11 Commission testimony and footage of Bush's press briefing after his appear-

ance before the 9/11 Commission.

Also included are featurettes "The People of Iraq on the Eve of Invasion" and footage of *Lila Lipscomb* (who appears in the film) grieving for her late son at the film's premiere in Washington, D.C.

**LITERARY CLASSICS ON DVD:** TV adaptations of works of literature from the likes of Jane Austen, Charles Dickens and George Eliot are debuting on DVD via the new BBC Classics line from BBC Video.

The BBC Classics line launched Sept. 24 with the release of "The Jane Austen Collection." The \$59.98 gift set includes BBC TV versions of "Emma," "Mansfield Park," "Northanger Abbey," "Persuasion," "Pride and Prejudice" and "Sense and Sensibility." Each title will also be sold individually for \$14.98.

Upcoming releases include "Jane Eyre," "Middmarch" and "The Charles Dickens Collection."

Classics plans releases every two months starting next February.

**ON THE VIDEO BEAT: Blockbuster** debuted its Blockbuster Online rental service Aug. 11. The rental giant had been publicly discussing



**Picture This.**  
By Jill Kipnis  
jkipnis@billboard.com



the launch of its online service since spring.

Subscribers can rent three videos at a time from a selection of 25,000 new and catalog titles. They also receive two coupons each month for free in-store rentals.

Columbia TriStar has signed a distribution deal with Cloud Ten

Entertainment to distribute Cloud Ten's Christian-themed catalog. Titles will include the popular "Left Behind" series.

**NEWS CLIPS:** Online rental service Netflix will now offer a slate of independent and foreign films previously available only to subscribers of *Film Movement*, a New York-based DVD-of-the-month club that sends movies to its members the day of the U.S. theatrical release for a monthly fee of \$19.95. Most of the films have won awards at festivals but did not secure theatrical or video distribution through a major U.S. studio.

**Distribution Video & Audio** president Ron Kugler has launched *Next Media Pictures*, a line of video-priced children's and family DVDs. DV\$ will be the exclusive distributor of the titles. The first release, due Nov. 19, will be "Scoop and Doozie: Vol. 1," a title from the award-winning Canadian children's TV series. *FNP* will release up to three titles per month, each carrying a suggested retail price of \$5.99.

# Billboard TOP DVD SALES

Sales data compiled by Nielsen  
VideoScan

LAST WEEK	TITLE	LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	FAVORITE	FRONT
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LAST WEEK	NUMBER 1	1 Week At Number 1
1	KILL BILL, VOLUME 2 (MIRAMAX HOME ENTERTAINMENT/BLU RAY HOME ENTERTAINMENT 2003)	Uma Thurman Daryl Hannah R 29.98

LAST WEEK	NUMBER 1	1 Week At Number 1
1	KILL BILL, VOLUME 2 (MIRAMAX HOME ENTERTAINMENT/BLU RAY HOME ENTERTAINMENT 2003)	Uma Thurman Daryl Hannah R 29.98

LAST WEEK	NUMBER 1	1 Week At Number 1
1	13 GOING ON 30 (SPECIAL EDITION) (COLUMBIA TRISTAR HOME ENTERTAINMENT 2003)	Jennifer Garner Mark Ruffalo PG-13 21.98

LAST WEEK	NUMBER 1	1 Week At Number 1
2	KILL BILL, VOLUME 1 (MIRAMAX HOME ENTERTAINMENT/BLU RAY HOME ENTERTAINMENT 2003)	Uma Thurman Daryl Hannah R 29.98

LAST WEEK	NUMBER 1	1 Week At Number 1
3	KILL BILL (WIDESCREEN) (MIRAMAX HOME ENTERTAINMENT/BLU RAY HOME ENTERTAINMENT 2003)	Viggo Mortensen PG-13 29.98

LAST WEEK	NUMBER 1	1 Week At Number 1
4	PREDATOR: COLLECTOR'S EDITION (WIDESCREEN)	Arnold Schwarzenegger Jesse Ventura R 29.98

LAST WEEK	NUMBER 1	1 Week At Number 1
5	PRINCE & ME (WAN & SCAN COLLECTOR'S EDITION)	John Stamos Luke Mably PG 29.98

LAST WEEK	NUMBER 1	1 Week At Number 1
6	HELLBOY SPECIAL EDITION (COLUMBIA TRISTAR HOME ENTERTAINMENT 2003)	Ron Perlman Selma Blair PG-13 29.98

LAST WEEK	NUMBER 1	1 Week At Number 1
7	JACKIE BROWN: COLLECTOR'S EDITION (MIRAMAX HOME ENTERTAINMENT/BLU RAY HOME ENTERTAINMENT 2003)	Samuel L. Jackson R 19.98

LAST WEEK	NUMBER 1	1 Week At Number 1
8	PRINCESS DIARIES (SPECIAL EDITION) (MIRAMAX HOME ENTERTAINMENT/BLU RAY HOME ENTERTAINMENT 2003)	Anne Hathaway Julie Andrews G 29.98

LAST WEEK	NUMBER 1	1 Week At Number 1
9	CHEAPER BY THE DOZEN (2003) (HOME BOX OFFICE 2003)	Steve Martin Bonnie Hunt PG 19.98

LAST WEEK	NUMBER 1	1 Week At Number 1
10	RESERVOIR DOGS: SPECIAL EDITION (ARTS HOME ENTERTAINMENT 2003)	Kenny Kahlil Tim Roth R 14.98

LAST WEEK	NUMBER 1	1 Week At Number 1
11	CONFessions OF A TEENAGE DRAMA QUEEN (MIRAMAX HOME ENTERTAINMENT/BLU RAY HOME ENTERTAINMENT 2003)	Lindsay Lohan PG 29.98

LAST WEEK	NUMBER 1	1 Week At Number 1
12	BRATZ: STARRIN & STYLIN (MIRAMAX HOME ENTERTAINMENT 2003)	Animated NR 27.98

LAST WEEK	NUMBER 1	1 Week At Number 1
13	OUT OF TIME (MIRAMAX HOME ENTERTAINMENT 2003)	Denzel Washington Diane Cannon PG-13 14.98

LAST WEEK	NUMBER 1	1 Week At Number 1
14	PRINCE & ME (WIDESCREEN COLLECTOR'S EDITION)	John Stamos Luke Mably PG 29.98

LAST WEEK	NUMBER 1	1 Week At Number 1
15	SATURDAY NIGHT LIVE - THE BEST OF WILL FERRELL (MIRAMAX HOME ENTERTAINMENT 2003)	Will Ferrell NR 14.98

LAST WEEK	NUMBER 1	1 Week At Number 1
16	MASTER & COMMANDER (WIDESCREEN)	Russell Crowe PG-13 19.98

LAST WEEK	NUMBER 1	1 Week At Number 1
17	THE BEST OF THOMPSON THE INSULT COMIC DOG (LIONSGATE HOME ENTERTAINMENT 1982)	Triumph The Insult Comic Dog NR 14.98

LAST WEEK	NUMBER 1	1 Week At Number 1
18	THE LEAGUE OF EXTRAORDINARY GENTLEMEN (WIDESCREEN)	Sean Connery PG-13 27.98

LAST WEEK	NUMBER 1	1 Week At Number 1
19	BILL COSBY, HIMSELF (MCA HOME ENTERTAINMENT 2003)	Bill Cosby PG 14.98

LAST WEEK	NUMBER 1	1 Week At Number 1
20	OLD SCHOOL UNBATED AND OUT OF CONTROL (PAN & SCAN)	Luke Wilson Will Ferrell NR 19.98

LAST WEEK	NUMBER 1	1 Week At Number 1
21	CHAPPIE'S SHOW: SEASON ONE (UNCENSORED)	Dave Chappelle NR 29.98

LAST WEEK	NUMBER 1	1 Week At Number 1
22	BLUE COLLAR COMEDY TOUR (MCA HOME ENTERTAINMENT 2003)	Jeff Foxworthy Bill Engvall PG-13 19.98

LAST WEEK	NUMBER 1	1 Week At Number 1
23	STARSKY & HUTCH (WIDESCREEN)	Ben Stiller Owen Wilson PG-13 27.98

LAST WEEK	NUMBER 1	1 Week At Number 1
24	BUTTERFLY EFFECT (DIRECTOR'S CUT) (NEW LINE HOME ENTERTAINMENT/REHAB 2001)	Ashley Judd Amy Smart R 27.98

LAST WEEK	NUMBER 1	1 Week At Number 1
25	COLD MOUNTAIN (COLLECTOR'S EDITION) (MCA HOME ENTERTAINMENT 2003)	Jude Law Nicole Kidman R 29.98

LAST WEEK	NUMBER 1	1 Week At Number 1
26	THE LOST BOYS (SPECIAL EDITION)	Corey Feldman Kirsten Dunst R 26.98

LAST WEEK	NUMBER 1	1 Week At Number 1
27	BORUIN IDENTITY (WIDESCREEN EXTENDED VERSION)	Matt Damon PG-13 29.98

LAST WEEK	NUMBER 1	1 Week At Number 1
28	SWORDFISH (MCA HOME ENTERTAINMENT 2002)	John Travolta Hugh Jackman R 14.98

LAST WEEK	NUMBER 1	1 Week At Number 1
29	BABY EINSTEIN: BABY DA VINCI (MCA HOME ENTERTAINMENT/BLU RAY HOME ENTERTAINMENT 2003)	Baby Einstein NR 19.98

LAST WEEK	NUMBER 1	1 Week At Number 1
30	ZOOLANDER (MCA HOME ENTERTAINMENT 2001)	Ben Stiller PG-13 14.98

LAST WEEK	NUMBER 1	1 Week At Number 1
31	TRAINING DAY (MCA HOME ENTERTAINMENT 2001)	Forest Whitaker Ethan Hawke R 26.98

LAST WEEK	NUMBER 1	1 Week At Number 1
32	ALF: THE COMPLETE FIRST SEASON (NEW LINE HOME ENTERTAINMENT 2003)	Mike Wright Jon J. Bailey NR 39.98

LAST WEEK	NUMBER 1	1 Week At Number 1
33	PREDATOR: COLLECTOR'S EDITION (PAN & SCAN)	Arnold Schwarzenegger Jesse Ventura R 26.98

LAST WEEK	NUMBER 1	1 Week At Number 1
34	YOUNG FRANKENSTEIN (MCA HOME ENTERTAINMENT 2003)	Gene Wilder PG 19.98

LAST WEEK	NUMBER 1	1 Week At Number 1
35	INDEPENDENCE DAY (LIMITED EDITION)	Will Smith Jeff Goldblum PG-13 19.98

LAST WEEK	NUMBER 1	1 Week At Number 1
36	MANCHURIAN CANDIDATE (WIDESCREEN SPECIAL EDITION)	Frank Sestito Angela Lansbury NR 14.98

# Billboard TOP VHS SALES

Sales data compiled by Nielsen  
VideoScan

LAST WEEK

NUMBER 1

1 Week At Number 1

LAST WEEK

NUMBER 1

1 Week At Number 1

LAST WEEK

NUMBER 1

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NUMBER 1

1 Week At Number 1

# PAD Enters Distribution Biz With AXI

BY CHRISTOPHER WALSH

David Malekpour, president of Rockland, Mass.-based Professional Audio Design, has formed a pro audio distribution company Audio Exchange International.

AXI will distribute the products of European and U.S.-based manufacturers whose equipment is not readily available to dealers in the United States.

The company launch, held at the International Music Products Assn.'s summer trade show, featured the U.S. introduction of German manufacturer WK Audio's ID Controller, a software controller optimized for use with Steinberg's Nuendo digital audio workstation platform.

The ID Controller is gaining

visibility at a time when manufacturers Solid State Logic and Digidesign have introduced new DAW interface products—the AWS 900 Analog Workstation System and ICON console, respectively.

Guitar Center's professional audio division, GC Pro, distributes the AWS 900 to general professional users, while SSL distributes it directly to its core client base and broadcast clientele. Approximately 50 dealers worldwide handle ICON, while Digidesign sells direct in some territories.

PAD, a studio-systems integration company, is the sole factory-authorized reseller of pre-owned SSL consoles in North America. Console sales remain strong for PAD, Malekpour says, despite the high-end DAW controllers entering

the marketplace.

Malekpour says, "We felt like we needed something different. The ID Controller looked like a cool piece that would allow us to sell systems



MALEKPOUR: SSL CONSOLE CONNECTION

around Nuendo. We've been selling Nuendo and really like it; the control surface allows a level of professionalism to the software that, without it, it didn't have. The idea is a very powerful console-like system and has a lot more control and feedback than most other surfaces."

Malekpour traveled to Germany to meet with representatives from WK Audio and Steinberg, which have formed a long-term partnership aimed at creating and maintaining compatibility between software and hardware.

"They were excited about us because of our console knowledge, background and service capability," Malekpour says. "Steinberg is distributing this product themselves in other parts of the world, but here in

the U.S. [it] didn't have the technical resources, in terms of people with hardware backgrounds. PAD's experience is really strong there."

In addition to WK Audio, AXI distributes the products of Avid, Aurora Audio, Desk Doctor, Advanced Tech Services Group and PAD. Dealers including Nashville-based Primal Gear and Wheaton, Md.-based Washington Professional Systems will carry AXI-distributed products.

"AXI's role will be to handle the distribution of PAD products that could be sold through other dealers as well," Malekpour explains. "If we can connect with a limited, exclusive group of dealers, we can work on a communal level with those people. AXI will be the connector of those relationships."

## SEPTEMBER 4 2004 Billboard PRODUCTION CREDITS

### BILLBOARD'S NO. 1 SINGLES (AUGUST 28, 2004)

CATEGORY	R&B	R&B	COUNTRY
TITLE	LEAN BACK (Feat. T-Pain & S. Storch)	LEAN BACK (Feat. T-Pain & S. Storch)	LIVE LIKE YOU WERE DROWNED (Feat. Tim McGraw & Goliath & Tim McGraw & S. Storch)
ARTIST	Shaggy	Shaggy	Shaggy
PRODUCER (Label)	S. Storch (SRC/Universal/UMRG)	S. Storch (SRC/Universal/UMRG)	Tim McGraw & Goliath (SRC/Universal/UMRG)
RECORDING STUDIO(S) (Location)	JERUSALEM (Mandal Drop)	JERUSALEM (Mandal Drop)	ALLAH (Shokan, NJ) (Julies King)
ENGINEER(S) (Label)			
CONSOLIDATED (DAVIS)	MacKie 4880 Analog	MacKie 4880 Analog	SSL 9000 J
MULTITRACK RECORDERS/PLAYBACK MEDIA	Pro Tools	Pro Tools	Pro Tools HD
RECORDING MEDIA	Pro Tools	Pro Tools	Pro Tools HD
MIX DOWN STUDIO(S) (Location)	HIT FACTORY CRITERIA (Mandal Drop) Sops Engineer Dara	HIT FACTORY CRITERIA (Mandal Drop) Sops Engineer Dara	ESSENTIAL (Nashville, Tenn.) (Bryan Gillmore)
ENGINEER(S)			
CONSOLES(DAVIS)	SSL 9000 J	SSL 9000 J	SSL 9000 J
MIDDOWN RECORDERS/MEDIA	Pro Tools	Pro Tools	Alesis MasterLink
MIX DOWN MEDIA	Pro Tools	Pro Tools	Alesis MasterLink
MASTERING ENGINEER	STERLING SOUND (New York) Chris Heinrichs	STERLING SOUND (New York) Chris Heinrichs	MASTERMIX (Nashville, Tenn.) Hank Williams
CASSETTE MANUFACTURER	UMVU	UMVU	WEA

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## From Berklee, An Education Without The Classrooms

Berkleemusic.com, the online division of Berklee College of Music established in 2003, will begin providing courses for college credit in September (billboard.biz, Aug. 10).

Berkleemusic.com will also build on its online course offerings with 17 certificate programs in the fields of studio production, electronic music production, music business, songwriting, music theory and arranging.

The addition of courses for college credit allow students worldwide to supplement music programs offered by other institutions and to receive financial aid for berkleemusic.com courses. Online college credit courses begin Sept. 20; the deadline for enrollment is Sept. 16.

Students can take individual courses to complement degree programs at other institutions; however, online credits are not transferable to Berklee College of Music, which offers independent undergraduate degree and diploma programs requiring residency on-campus.

Berkleemusic.com will offer its certificates through three programs. Specialist certificate programs consist of three courses; professional certificate programs include five courses taken in a one-year period, and master's certificate programs comprise eight courses taken in a two-year period.

With the establishment of berkleemusic.com, the Berklee experience became more accessible

to an international student body; to date, students from 50 countries have participated.

The intuitive and comprehensive layout of the Web site's inclusion, which includes demonstrative Quicktime movies and MP3 samples as well as interactive communication with fellow students and the instructor, allows an easy path to long-distance learning.

"You can't get any better than Berklee," says Chris Stone, founder of Record Plant Studios and the World Studio Group and a lecturing faculty member at University of Southern California's music industry department.

Stone has worked as a consultant in the development and evolution of berkleemusic.com. "It's the best way that I can think of for a working musician to improve himself. These days, the technology is changing every six months, and they need the continuing upgrade. This new program, particularly, gives them the skills to develop the music."

Berkleemusic.com also operates the Berklee/Billboard Career Center, a job-search site accessible at [billboard.com](http://billboard.com).

AES APPROACHING: A&M Records president Ron Fair will deliver the keynote speech at the Audio Engineering Society's 117th convention,

## Studio Monitor

By Christopher Walsh  
[cwalsh@billboard.com](mailto:cwalsh@billboard.com)



scheduled for Oct. 28-31 in San Francisco (billboard.biz, Aug. 18).

The AES convention committee is developing a series of workshops, tutorials, papers, exhibits and special events to illustrate the convention's "Art of Audio" theme.

The committee comprises John Strawn, convention chair; Brian Link and Rob Maher, paper co-chairs; Christopher Strack and David Harris, workshop co-chairs; special events co-chairs; Theresa Leonard, education events chair; Felice Santos-Martin, education events vice chair; Bob Megantz and Annemarie Staeheli, facilities chair; Han Teneleko, program coordinator; Lisa Roy, platinum records artists & producers series coordinator; David Blaikie, broadcasting events coordinator; Gary Brown, volunteers coordinator; and Larry O., technical tours chair.

Guinea-born artist Mary Kante returns with an all-acoustic album, 'Sabou'.



# Global

Former Kraftwerk member Karl Bartos will be keynote speaker at the ADE

UNITED KINGDOM / EUROPE / ASIA / JAPAN / AUSTRALIA / AFRICA / CANADA



Scottish artist K.T. Tunstall is one of Relentless Records' latest signings.

## Relentless Lives Up To Its Name

BY PAUL SEXTON

**LONDON**—Relentless Records, which surged to prominence here as an indie urban label before suffering a potentially terminal setback last year, has been revitalized by its association with EMI.

The label, founded by Shabs Jobanputra and Paul Franklin in 1999, had been fully owned by British dance specialist Ministry of Sound. Within months of its launch, Relentless enjoyed substantial sales success with the Artful Dodger, featuring a then-unknown Craig David; DJ Pied Piper & the Master of Ceremonies; rap posse Solid Crew; and a young Daniel Bedingfield. But in February 2003,

with the dance market severely contracting, MoS decided to shut Relentless down.

Within days, the company was in talks for a joint-venture deal with EMI's Virgin Records. Since announcing that pact in August 2003, Relentless has soared back to the forefront of the British market.

"Ministry made a decision [that] we didn't agree with," says Shabs, who goes by his first name. "It was tough times for all concerned, but we had to move on." EMI was very supportive, especially [U.K. and Ireland chairman/CEO] Tony Wadsworth and [Virgin U.K. managing director] Philippe Ascoli. The essence of the label is the same. EMI  
(Continued on page 43)

## Japanese Industry Awaits Avex Fallout

*Label Group, Artists Carry On After Yoda Departure*

BY PETER SERAFIN

**TOKYO**—The Japanese record industry is awaiting developments at the country's leading independent label group, Avex, after its top executive stepped down.

Disagreements at the board level and the intervention of major artists at the Tokyo-based company were followed by the Aug. 3 resignation of chairman/CEO Tom Yoda.

Managing director Toshio Kobayashi was named to the new role of Avex president the same day, taking over most of Yoda's responsibilities. Yoda has taken the post of non-voting honorary chairman.

Yoda also exited as chairman/CEO of the Recording Industry Assn. of Japan, a post he had held since March 2003. RIAJ senior managing director/COO Osamu Tanabe is serving as chairman/CEO until a permanent replacement is chosen.

Yoda's departure shocked many industry insiders.

"His presence [at the RIAJ] will be sorely missed," one industry source says. "As chairman/CEO, he has proposed and fought for a number of key initiatives that will benefit the music industry, artists and consumers for years to come."

### BOARDROOM DISAGREEMENTS

Yoda's departure from an active role at Avex followed a July 30 boardroom spat that saw two other leading execs temporarily quit the company. The two were senior managing director Masato "Max" Matsura (one of the company's founders) and Ryutaro Chiba, president of talent-agency subsidiary Avex.

At a reportedly acrimonious board meeting, Yoda introduced a resolution calling on Chiba to resign because of an alleged conflict of interest. A source says the disagreement arose because Chiba had signed to Avex an artist managed by a member of talent-agency subsidiary Avex.

The board backed Yoda's resolution in a 6-1 vote. However, Matsura—described by insiders as a close ally of Chiba's—then introduced a second resolution demanding that Yoda step down due to a "difference of opinion in management principles."

Matsura's motion was defeated 5-2. He and Chiba resigned the next day.

The company issued a press release Aug. 1 announcing the resignations. But when the news came out, several prominent Avex acts, including J-

pop acts Ayumi Hamasaki, Exile and Kumi Koda, publicly declared their support for Matsura.

Hamasaki accounts for about 10% of Avex's revenue, according to the company. The diva issued a statement Aug. 2, saying, "I will decide on my future career depending on [Matsura's] fate."

Exile frontman Hiro described Matsura to the Japanese press as his mentor and declared that he wanted to continue working with him. Other artists posted messages of support on their Web sites.

Matsura is considered a visionary, hands-on record producer. He discovered and developed a number of Avex's top acts, including Hamasaki, Exile and J-pop vocalist Name Amuro.

The boardroom dispute and the artists' recent prompted fears that the label could lose some of its most important acts. Those fears had an immediate impact on Avex's stock price. By close of trading Aug. 2, its shares had dropped 16% on the Tokyo Stock Exchange.

Following closed-door meetings with Matsura and Chiba, Avex issued a statement Aug. 3 saying that the two had agreed to withdraw their resignations. Both were also reappointed to the board of directors, pending final approval at a shareholders' meeting Sept. 28.

Avex also announced Kobayashi's elevation to president and confirmed that Yoda had stepped down as chairman/CEO.

Hamasaki subsequently told the press that since Matsura had been reinstated, she would stay with Avex.

At an Aug. 3 press conference, Yoda said, "From now on, I'd like Matsura, Kobayashi and Chiba to establish their own management system."

He added, "I would be lying if I said the reaction of some of our artists and the drop in share value didn't have anything to do with this decision."

### DYNAMIC STYLE

Avex launched in 1968 as an importer of overseas product, especially Euro-dance discs. It was also the Japanese licensee of Live Records, until Zomba opened its Tokyo office in 2000. With a strong local roster, Avex grew quickly, becoming one of Japan's biggest music business success stories.

Entrepreneur Yoda was tapped to head Avex  
(Continued on page 42)





JAPAN		UNITED KINGDOM		FRANCE		GERMANY	
LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK
(THE OFFICIAL UK CHARTS CD 11/6/2004)							
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1 KATACHI ARUMONO MUSIC FROM THE FILM "KATACHI ARUMONO" 1 NEW	1 THESE WORDS MUSIC FROM THE FILM "THE PRACTICAL MAGIC" 1 NEW	1 OHSESSION MUSIQUE DE L'ANNEE 2004 1 NEW	1 DRAGOESTA DIN TEI MUSIQUE DE L'ANNEE 2004				
2 NEW HEART OF GOLD MUSIC FROM THE FILM "KATACHI ARUMONO"	2 BABY CAKES MUSIC FROM THE FILM "THE PRACTICAL MAGIC" 2 NEW	2 MAMAE UO QUERO MUSIQUE DE L'ANNEE 2004	2 SICK AND TIRED MUSIQUE DE L'ANNEE 2004	2 SICK AND TIRED MUSIQUE DE L'ANNEE 2004	2 SICK AND TIRED MUSIQUE DE L'ANNEE 2004	2 SICK AND TIRED MUSIQUE DE L'ANNEE 2004	2 SICK AND TIRED MUSIQUE DE L'ANNEE 2004
3 NEW HITOMONO NAKANO GALAXY/HERO (3RD EDITION) MUSIC FROM THE FILM "KATACHI ARUMONO"	3 GUNS DON'T KILL PEOPLE, RAPPERS DO SALVADORIANA COLON JOLATE 3 NEW	3 FEMME LIKE U 6 MAJO WANDA	3 NEW				
4 NEW KIMI NI BURN MUSIC FROM THE FILM "KATACHI ARUMONO"	4 THREE HOURS/3 AM MUSIC FROM THE FILM "THE PRACTICAL MAGIC" 4 NEW	4 NEW	4 DRAGOESTA DIN TEI MUSIQUE DE L'ANNEE 2004				
5 KIMI NI BURN MUSIC FROM THE FILM "KATACHI ARUMONO"	5 YOUR EYES MUSIC FROM THE FILM "THE PRACTICAL MAGIC" 5 NEW	5 PUT EM HIGH MUSIC FROM THE FILM "THE PRACTICAL MAGIC"	5 FACE A LA MER MUSIQUE DE L'ANNEE 2004	5 NEW	5 NEW	5 NEW	5 NEW
6 NEW KINGYO HANABAI (CD+DVD) MUSIC FROM THE FILM "KATACHI ARUMONO"	6 LOLO'S LAST MUSIC FROM THE FILM "THE PRACTICAL MAGIC" 6 NEW	6 NEW	6 FLAMME MUSIQUE DE L'ANNEE 2004	6 NEW	6 NEW	6 NEW	6 NEW
7 KINGYO HANABAI (CD+DVD) MUSIC FROM THE FILM "KATACHI ARUMONO"	7 JACK AND JURED MUSIC FROM THE FILM "THE PRACTICAL MAGIC"	7 NEW	7 NEW	7 NEW	7 NEW	7 NEW	7 NEW
8 KINGYO HANABAI (CD+DVD) MUSIC FROM THE FILM "KATACHI ARUMONO"	8 MY HAPPY ENDING MUSIC FROM THE FILM "THE PRACTICAL MAGIC"	8 NEW	8 NEW	8 NEW	8 NEW	8 NEW	8 NEW
9 NEW HIME'S SWEET HOME MUSIC FROM THE FILM "KATACHI ARUMONO"	9 BEDSHAPED MUSIC FROM THE FILM "THE PRACTICAL MAGIC"	9 NEW	9 NEW	9 NEW	9 NEW	9 NEW	9 NEW
10 NEW BIDAM BOONENKI (LTD EDITION) MUSIC FROM THE FILM "KATACHI ARUMONO"	10 NEW	10 NEW	10 NEW	10 NEW	10 NEW	10 NEW	10 NEW
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1 15 KESUKE MAKIHARA MUSIC FROM THE FILM "KATACHI ARUMONO"	1 MAROONS MUSIC FROM THE FILM "KATACHI ARUMONO"	1 5 YANNICK NOAH MUSIQUE DE L'ANNEE 2004	1 5 YANNICK NOAH MUSIQUE DE L'ANNEE 2004	1 2 ANASTACIA MUSIC FROM THE FILM "KATACHI ARUMONO"	1 2 ANASTACIA MUSIC FROM THE FILM "KATACHI ARUMONO"	1 2 ANASTACIA MUSIC FROM THE FILM "KATACHI ARUMONO"	1 2 ANASTACIA MUSIC FROM THE FILM "KATACHI ARUMONO"
2 NEW TSUYOSHI DOUMOTO MUSIC FROM THE FILM "KATACHI ARUMONO"	2 KEAMS MUSIC FROM THE FILM "KATACHI ARUMONO"	2 1 AVENTURA MUSIQUE DE L'ANNEE 2004	2 1 AVENTURA MUSIQUE DE L'ANNEE 2004	2 1 BONHIS ONKELZ MUSIC FROM THE FILM "KATACHI ARUMONO"	2 1 BONHIS ONKELZ MUSIC FROM THE FILM "KATACHI ARUMONO"	2 1 BONHIS ONKELZ MUSIC FROM THE FILM "KATACHI ARUMONO"	2 1 BONHIS ONKELZ MUSIC FROM THE FILM "KATACHI ARUMONO"
3 NEW SHONAN KAWASAKI MUSIC FROM THE FILM "KATACHI ARUMONO"	3 ANASTACIA MUSIC FROM THE FILM "KATACHI ARUMONO"	3 2 SOUNDHORN MUSIQUE DE L'ANNEE 2004	3 2 SOUNDHORN MUSIQUE DE L'ANNEE 2004	3 2 THE LOVEMONGERS MUSIC FROM THE FILM "KATACHI ARUMONO"	3 2 THE LOVEMONGERS MUSIC FROM THE FILM "KATACHI ARUMONO"	3 2 THE LOVEMONGERS MUSIC FROM THE FILM "KATACHI ARUMONO"	3 2 THE LOVEMONGERS MUSIC FROM THE FILM "KATACHI ARUMONO"
4 2 PORSO GRAFFITI MUSIC FROM THE FILM "KATACHI ARUMONO"	4 SNOW PATROL MUSIC FROM THE FILM "KATACHI ARUMONO"	4 3 CALOGERO MUSIC FROM THE FILM "KATACHI ARUMONO"	4 3 CALOGERO MUSIC FROM THE FILM "KATACHI ARUMONO"	4 3 SILEBRONDE MUSIC FROM THE FILM "KATACHI ARUMONO"	4 3 SILEBRONDE MUSIC FROM THE FILM "KATACHI ARUMONO"	4 3 SILEBRONDE MUSIC FROM THE FILM "KATACHI ARUMONO"	4 3 SILEBRONDE MUSIC FROM THE FILM "KATACHI ARUMONO"
5 3 PORSO GRAFFITI MUSIC FROM THE FILM "KATACHI ARUMONO"	5 SCISSOR SISTERS MUSIC FROM THE FILM "KATACHI ARUMONO"	5 4 CORNEILLE MUSIC FROM THE FILM "KATACHI ARUMONO"	5 4 CORNEILLE MUSIC FROM THE FILM "KATACHI ARUMONO"	5 4 SILBERMOND MUSIC FROM THE FILM "KATACHI ARUMONO"	5 4 SILBERMOND MUSIC FROM THE FILM "KATACHI ARUMONO"	5 4 SILBERMOND MUSIC FROM THE FILM "KATACHI ARUMONO"	5 4 SILBERMOND MUSIC FROM THE FILM "KATACHI ARUMONO"
6 NEW TSUYOSHI DOUMOTO MUSIC FROM THE FILM "KATACHI ARUMONO"	6 RED HOT CHILI PEPPERS MUSIC FROM THE FILM "KATACHI ARUMONO"	6 5 VARIOUS ARTISTS FRA MUSIC FROM THE FILM "KATACHI ARUMONO"	6 5 VARIOUS ARTISTS FRA MUSIC FROM THE FILM "KATACHI ARUMONO"	6 5 AVILAE LAVIGNE MUSIC FROM THE FILM "KATACHI ARUMONO"	6 5 AVILAE LAVIGNE MUSIC FROM THE FILM "KATACHI ARUMONO"	6 5 AVILAE LAVIGNE MUSIC FROM THE FILM "KATACHI ARUMONO"	6 5 AVILAE LAVIGNE MUSIC FROM THE FILM "KATACHI ARUMONO"
7 NEW HITOMI YADA MUSIC FROM THE FILM "KATACHI ARUMONO"	7 THE STREETS MUSIC FROM THE FILM "KATACHI ARUMONO"	7 6 HOORASTANK MUSIC FROM THE FILM "KATACHI ARUMONO"	7 6 HOORASTANK MUSIC FROM THE FILM "KATACHI ARUMONO"	7 6 SOUNDTRACK MUSIC FROM THE FILM "KATACHI ARUMONO"	7 6 SOUNDTRACK MUSIC FROM THE FILM "KATACHI ARUMONO"	7 6 SOUNDTRACK MUSIC FROM THE FILM "KATACHI ARUMONO"	7 6 SOUNDTRACK MUSIC FROM THE FILM "KATACHI ARUMONO"
8 VARIOUS ARTISTS MUSIC FROM THE FILM "KATACHI ARUMONO"	8 VARIOUS ARTISTS MUSIC FROM THE FILM "KATACHI ARUMONO"	8 7 NORMA JONES MUSIC FROM THE FILM "KATACHI ARUMONO"	8 7 NORMA JONES MUSIC FROM THE FILM "KATACHI ARUMONO"	8 7 NORMA JONES MUSIC FROM THE FILM "KATACHI ARUMONO"	8 7 NORMA JONES MUSIC FROM THE FILM "KATACHI ARUMONO"	8 7 NORMA JONES MUSIC FROM THE FILM "KATACHI ARUMONO"	8 7 NORMA JONES MUSIC FROM THE FILM "KATACHI ARUMONO"
9 THE PRODIGY MUSIC FROM THE FILM "KATACHI ARUMONO"	9 Usher MUSIC FROM THE FILM "KATACHI ARUMONO"	9 8 PLACIDO MUSIC FROM THE FILM "KATACHI ARUMONO"	9 8 PLACIDO MUSIC FROM THE FILM "KATACHI ARUMONO"	9 8 ANDREA BERG MUSIC FROM THE FILM "KATACHI ARUMONO"	9 8 ANDREA BERG MUSIC FROM THE FILM "KATACHI ARUMONO"	9 8 ANDREA BERG MUSIC FROM THE FILM "KATACHI ARUMONO"	9 8 ANDREA BERG MUSIC FROM THE FILM "KATACHI ARUMONO"
10 6 HY MUSIC FROM THE FILM "KATACHI ARUMONO"	10 MCFLY MUSIC FROM THE FILM "KATACHI ARUMONO"	10 11 FRANCIS CABREL MUSIC FROM THE FILM "KATACHI ARUMONO"	10 11 FRANCIS CABREL MUSIC FROM THE FILM "KATACHI ARUMONO"	10 11 VANILLA NINJA MUSIC FROM THE FILM "KATACHI ARUMONO"	10 11 VANILLA NINJA MUSIC FROM THE FILM "KATACHI ARUMONO"	10 11 VANILLA NINJA MUSIC FROM THE FILM "KATACHI ARUMONO"	10 11 VANILLA NINJA MUSIC FROM THE FILM "KATACHI ARUMONO"
<b>CANADA</b>		<b>ITALY</b>		<b>SPAIN</b>		<b>AUSTRALIA</b>	
LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK
(CANADIAN REACH)							
<b>CARIBBEAN REACH</b>		<b>ITALY</b>		<b>SPAIN</b>		<b>AUSTRALIA</b>	
(ITALIAN CHARTS 06/12/04)							
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1 I BELIEVE MUSIC FROM THE FILM "KATACHI ARUMONO"	1 P*UNK IT / DON'T WANT YOU BACK MUSIC FROM THE FILM "KATACHI ARUMONO"	1 1 DIRAS QUE ESTOY LOCO MUSIC FROM THE FILM "KATACHI ARUMONO"	1 1 WHEN THE WAR IS OVER MUSIC FROM THE FILM "KATACHI ARUMONO"	1 1 WHEN THE WAR IS OVER MUSIC FROM THE FILM "KATACHI ARUMONO"	1 1 WHEN THE WAR IS OVER MUSIC FROM THE FILM "KATACHI ARUMONO"	1 1 WHEN THE WAR IS OVER MUSIC FROM THE FILM "KATACHI ARUMONO"	1 1 WHEN THE WAR IS OVER MUSIC FROM THE FILM "KATACHI ARUMONO"
2 NEW LET'S GET IT STARTED MUSIC FROM THE FILM "KATACHI ARUMONO"	2 TO WHO IT SAYS TO ME MUSIC FROM THE FILM "KATACHI ARUMONO"	2 2 MIS ADORABLES VECINOS MUSIC FROM THE FILM "KATACHI ARUMONO"	2 2 SCAR MUSIC FROM THE FILM "KATACHI ARUMONO"	2 2 SCAR MUSIC FROM THE FILM "KATACHI ARUMONO"	2 2 SCAR MUSIC FROM THE FILM "KATACHI ARUMONO"	2 2 SCAR MUSIC FROM THE FILM "KATACHI ARUMONO"	2 2 SCAR MUSIC FROM THE FILM "KATACHI ARUMONO"
3 4 DREAMS MUSIC FROM THE FILM "KATACHI ARUMONO"	3 UNIVERSAL PRAYER MUSIC FROM THE FILM "KATACHI ARUMONO"	3 3 SICK AND TIRED MUSIC FROM THE FILM "KATACHI ARUMONO"	3 3 SICK AND TIRED MUSIC FROM THE FILM "KATACHI ARUMONO"	3 3 SICK AND TIRED MUSIC FROM THE FILM "KATACHI ARUMONO"	3 3 SICK AND TIRED MUSIC FROM THE FILM "KATACHI ARUMONO"	3 3 SICK AND TIRED MUSIC FROM THE FILM "KATACHI ARUMONO"	3 3 SICK AND TIRED MUSIC FROM THE FILM "KATACHI ARUMONO"
4 2 YEAH MUSIC FROM THE FILM "KATACHI ARUMONO"	4 JACK AND TIRED MUSIC FROM THE FILM "KATACHI ARUMONO"	4 4 VALO LA PENA MUSIC FROM THE FILM "KATACHI ARUMONO"	4 4 NEW MUSIC FROM THE FILM "KATACHI ARUMONO"	4 4 NEW MUSIC FROM THE FILM "KATACHI ARUMONO"	4 4 NEW MUSIC FROM THE FILM "KATACHI ARUMONO"	4 4 NEW MUSIC FROM THE FILM "KATACHI ARUMONO"	4 4 NEW MUSIC FROM THE FILM "KATACHI ARUMONO"
5 NEW GIVE PEACE A CHANCE MUSIC FROM THE FILM "KATACHI ARUMONO"	5 CALMA SANGUE FREDDO MUSIC FROM THE FILM "KATACHI ARUMONO"	5 5 DEL PEL DEL MUSIC FROM THE FILM "KATACHI ARUMONO"	5 5 ANGEL EYES MUSIC FROM THE FILM "KATACHI ARUMONO"	5 5 ANGEL EYES MUSIC FROM THE FILM "KATACHI ARUMONO"	5 5 ANGEL EYES MUSIC FROM THE FILM "KATACHI ARUMONO"	5 5 ANGEL EYES MUSIC FROM THE FILM "KATACHI ARUMONO"	5 5 ANGEL EYES MUSIC FROM THE FILM "KATACHI ARUMONO"
6 NEW SPIDER-MAN THEME MUSIC FROM THE FILM "KATACHI ARUMONO"	6 BUBBLIN' MUSIC FROM THE FILM "KATACHI ARUMONO"	6 6 FLASHDANCE MUSIC FROM THE FILM "KATACHI ARUMONO"	6 6 BROKEN MUSIC FROM THE FILM "KATACHI ARUMONO"	6 6 BROKEN MUSIC FROM THE FILM "KATACHI ARUMONO"	6 6 BROKEN MUSIC FROM THE FILM "KATACHI ARUMONO"	6 6 BROKEN MUSIC FROM THE FILM "KATACHI ARUMONO"	6 6 BROKEN MUSIC FROM THE FILM "KATACHI ARUMONO"
7 NEW EVERYTHING IS JAZZIN' MUSIC FROM THE FILM "KATACHI ARUMONO"	7 YEAH MUSIC FROM THE FILM "KATACHI ARUMONO"	7 7 OBSESSION MUSIC FROM THE FILM "KATACHI ARUMONO"	7 7 MY HAPPY ENDING MUSIC FROM THE FILM "KATACHI ARUMONO"	7 7 OBSESSION MUSIC FROM THE FILM "KATACHI ARUMONO"	7 7 OBSESSION MUSIC FROM THE FILM "KATACHI ARUMONO"	7 7 OBSESSION MUSIC FROM THE FILM "KATACHI ARUMONO"	7 7 OBSESSION MUSIC FROM THE FILM "KATACHI ARUMONO"
8 NEW AMAZING GEORGE MICHAEL / MELODIC PICTORIAL MUSIC	8 I DON'T KNOW WHO KNOWS IT BETTER MUSIC FROM THE FILM "KATACHI ARUMONO"	8 8 LOS RESTOS DEL NAUFRAGIO MUSIC FROM THE FILM "KATACHI ARUMONO"	8 8 SICK AND TIRED MUSIC FROM THE FILM "KATACHI ARUMONO"	8 8 SICK AND TIRED MUSIC FROM THE FILM "KATACHI ARUMONO"	8 8 SICK AND TIRED MUSIC FROM THE FILM "KATACHI ARUMONO"	8 8 SICK AND TIRED MUSIC FROM THE FILM "KATACHI ARUMONO"	8 8 SICK AND TIRED MUSIC FROM THE FILM "KATACHI ARUMONO"
9 NEW MY IMMORTAL MELODIC PICTORIAL MUSIC	9 THIS LOVE MUSIC FROM THE FILM "KATACHI ARUMONO"	9 9 YERMA / LAS IMPOSIBLES MUSIC FROM THE FILM "KATACHI ARUMONO"	9 9 AMARAS / ES IMPOSIBLE MUSIC FROM THE FILM "KATACHI ARUMONO"	9 9 AMARAS / ES IMPOSIBLE MUSIC FROM THE FILM "KATACHI ARUMONO"	9 9 AMARAS / ES IMPOSIBLE MUSIC FROM THE FILM "KATACHI ARUMONO"	9 9 AMARAS / ES IMPOSIBLE MUSIC FROM THE FILM "KATACHI ARUMONO"	9 9 AMARAS / ES IMPOSIBLE MUSIC FROM THE FILM "KATACHI ARUMONO"
10 NEW DON'T GO (GIRLS & BOYS) MUSIC FROM THE FILM "KATACHI ARUMONO"	10 WAVES OF LUV MUSIC FROM THE FILM "KATACHI ARUMONO"	10 10 MUSICA PARA UNA BODA MUSIC FROM THE FILM "KATACHI ARUMONO"	10 10 NEW MUSIC FROM THE FILM "KATACHI ARUMONO"	10 10 NEW MUSIC FROM THE FILM "KATACHI ARUMONO"	10 10 NEW MUSIC FROM THE FILM "KATACHI ARUMONO"	10 10 NEW MUSIC FROM THE FILM "KATACHI ARUMONO"	10 10 NEW MUSIC FROM THE FILM "KATACHI ARUMONO"
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1 AVILAE LAVIGNE MUSIC FROM THE FILM "KATACHI ARUMONO"	1 VASCO ROSSI MUSIC FROM THE FILM "KATACHI ARUMONO"	1 3 MARC ANTHONY MUSIC FROM THE FILM "KATACHI ARUMONO"	1 2 BLACK EYED PEAS MUSIC FROM THE FILM "KATACHI ARUMONO"	1 2 BLACK EYED PEAS MUSIC FROM THE FILM "KATACHI ARUMONO"	1 2 BLACK EYED PEAS MUSIC FROM THE FILM "KATACHI ARUMONO"	1 2 BLACK EYED PEAS MUSIC FROM THE FILM "KATACHI ARUMONO"	1 2 BLACK EYED PEAS MUSIC FROM THE FILM "KATACHI ARUMONO"
2 Usher CONFIDENTIAL / LACAFONIO	2 MICHAEL BUBLE MUSIC FROM THE FILM "KATACHI ARUMONO"	2 2 JULIO IGLESIAS MUSIC FROM THE FILM "KATACHI ARUMONO"	2 2 ANASTACIA MUSIC FROM THE FILM "KATACHI ARUMONO"	2 2 ANASTACIA MUSIC FROM THE FILM "KATACHI ARUMONO"	2 2 ANASTACIA MUSIC FROM THE FILM "KATACHI ARUMONO"	2 2 ANASTACIA MUSIC FROM THE FILM "KATACHI ARUMONO"	2 2 ANASTACIA MUSIC FROM THE FILM "KATACHI ARUMONO"
3 NEW 31 MUSIC FROM THE FILM "KATACHI ARUMONO"	3 4 ANASTACIA MUSIC FROM THE FILM "KATACHI ARUMONO"	3 1 3 MUSIC FROM THE FILM "KATACHI ARUMONO"	3 3 3 MUSIC FROM THE FILM "KATACHI ARUMONO"	3 3 3 MUSIC FROM THE FILM "KATACHI ARUMONO"	3 3 3 MUSIC FROM THE FILM "KATACHI ARUMONO"	3 3 3 MUSIC FROM THE FILM "KATACHI ARUMONO"	3 3 3 MUSIC FROM THE FILM "KATACHI ARUMONO"
4 NEW BLACK EYED PEAS MUSIC FROM THE FILM "KATACHI ARUMONO"	4 6 BIAAGO ANTONACCI MUSIC FROM THE FILM "KATACHI ARUMONO"	4 4 B MUSIC FROM THE FILM "KATACHI ARUMONO"	4 5 MICHAEL BUBLE MUSIC FROM THE FILM "KATACHI ARUMONO"	4 5 MICHAEL BUBLE MUSIC FROM THE FILM "KATACHI ARUMONO"	4 5 MICHAEL BUBLE MUSIC FROM THE FILM "KATACHI ARUMONO"	4 5 MICHAEL BUBLE MUSIC FROM THE FILM "KATACHI ARUMONO"	4 5 MICHAEL BUBLE MUSIC FROM THE FILM "KATACHI ARUMONO"
5 NEW THE TEA PARTY MUSIC FROM THE FILM "KATACHI ARUMONO"	5 7 ZUCCHERO FORNACIARI MUSIC FROM THE FILM "KATACHI ARUMONO"	5 5 BEBE MUSIC FROM THE FILM "KATACHI ARUMONO"	5 6 BANDI BISBAL MUSIC FROM THE FILM "KATACHI ARUMONO"	5 6 BANDI BISBAL MUSIC FROM THE FILM "KATACHI ARUMONO"	5 6 BANDI BISBAL MUSIC FROM THE FILM "KATACHI ARUMONO"	5 6 BANDI BISBAL MUSIC FROM THE FILM "KATACHI ARUMONO"	5 6 BANDI BISBAL MUSIC FROM THE FILM "KATACHI ARUMONO"
6 NEW MAROON 5 MUSIC FROM THE FILM "KATACHI ARUMONO"	6 3 KINGS OF CONVENIENCE MUSIC FROM THE FILM "KATACHI ARUMONO"	6 7 LOS UNNATURALS MUSIC FROM THE FILM "KATACHI ARUMONO"	6 7 PETE MURRAY MUSIC FROM THE FILM "KATACHI ARUMONO"	6 7 PETE MURRAY MUSIC FROM THE FILM "KATACHI ARUMONO"	6 7 PETE MURRAY MUSIC FROM THE FILM "KATACHI ARUMONO"	6 7 PETE MURRAY MUSIC FROM THE FILM "KATACHI ARUMONO"	6 7 PETE MURRAY MUSIC FROM THE FILM "KATACHI ARUMONO"
7 NEW EVANESCENCE MUSIC FROM THE FILM "KATACHI ARUMONO"	7 8 PEZZALI MAX/B3 MUSIC FROM THE FILM "KATACHI ARUMONO"	7 8 8 MUSIC FROM THE FILM "KATACHI ARUMONO"	7 8 7 MUSIC FROM THE FILM "KATACHI ARUMONO"	7 8 7 MUSIC FROM THE FILM "KATACHI ARUMONO"	7 8 7 MUSIC FROM THE FILM "KATACHI ARUMONO"	7 8 7 MUSIC FROM THE FILM "KATACHI ARUMONO"	7 8 7 MUSIC FROM THE FILM "KATACHI ARUMONO"
8 NEW GUNS N' ROSES GREATEST HITS UNIVERSAL	8 5 RED HOT CHILI PEPPERS MUSIC FROM THE FILM "KATACHI ARUMONO"	8 9 9 MUSIC FROM THE FILM "KATACHI ARUMONO"	8 9 9 MUSIC FROM THE FILM "KATACHI ARUMONO"	8 9 9 MUSIC FROM THE FILM "KATACHI ARUMONO"	8 9 9 MUSIC FROM THE FILM "KATACHI ARUMONO"	8 9 9 MUSIC FROM THE FILM "KATACHI ARUMONO"	8 9 9 MUSIC FROM THE FILM "KATACHI ARUMONO"
9 NEW CANKKUKU MUSIC FROM THE FILM "KATACHI ARUMONO"	9 10 ERIC RAMAZZOTTI MUSIC FROM THE FILM "KATACHI ARUMONO"	9 10 10 MUSIC FROM THE FILM "KATACHI ARUMONO"	9 10 10 MUSIC FROM THE FILM "KATACHI ARUMONO"	9 10 10 MUSIC FROM THE FILM "KATACHI ARUMONO"	9 10 10 MUSIC FROM THE FILM "KATACHI ARUMONO"	9 10 10 MUSIC FROM THE FILM "KATACHI ARUMONO"	9 10 10 MUSIC FROM THE FILM "KATACHI ARUMONO"
10 NEW GARY BEALY MUSIC FROM THE FILM "KATACHI ARUMONO"	10 10 BLUE MUSIC FROM THE FILM "KATACHI ARUMONO"						

THE NETHERLANDS		SWEDEN		NORWAY		SWITZERLAND	
ARTIST	SONG	ARTIST	SONG	ARTIST	SONG	ARTIST	SONG
LAST WEEK	IN/OUT	LAST WEEK	IN/OUT	LAST WEEK	IN/OUT	LAST WEEK	IN/OUT
INGE DAUTRY / BE/2004							
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	DRAGOSTEA DIN TEI	2	DRAGOSTEA DIN TEI	1	DRAGOSTEA DIN TEI	1	DRAGOSTEA DIN TEI
4	IN BEN ZAT	2	IN BEN VITA VAR DU KOIFT DIN TROJA	2	DESIRE TIME	2	SICK AND TIRED
3	HOLIDAY IN SPAIN	3	DRAGOSTEA DIN TEI	3	KLAPP KLAPP	3	MOVE YA BOGY
4	LOVE, LOVE, LOVE / UNIVERSAL	4	OLYMPIC	4	THIS IS LOVE	4	FEMME FEMME U
5	MOPPIE	5	NEON MONACIA	5	MARION JONES	5	BRING IT ON
7	LANGE PAARS & BARS / FT. SHAKE	5	NEON MONACIA	12	NEVER SAY NEVER	3	DON'T WANT YOU BACK
	WALAKOMBO MUSIC		NEON MONACIA		NEVER SAY NEVER		
	TESTAMENT		NEON MONACIA		NEVER SAY NEVER		
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	THEATRICAL	1	THEATRICAL	1	THEATRICAL	1	MARCO PACCHIOLI
	MARINA MIA - UNIVERSAL		DET SØRSTEN STYRER PÅ NÄTTEN...		COLUMBIA		MANAGEMENT - UNIVERSAL
1	ANASTACIA	2	BENNY ANDERSSON	2	ODD NORDSTØG	2	ZURI WEST
3	MAROONS	3	GYLLENE TIDER	3	KATIE MELLA	3	RED HOT CHILI PEPPERS
10	TIESTO / MAXX INN RECORDS	4	THE HIVES	4	KJARTAN SANSEVSEN	4	ANASTACIA
6	KEANE	5	GYLLENE TIDER	5	GUINNESS	5	ZUCCHERO / FORNACIASI
	SCOTTISH ISLAND		GYLLENE TIDER		GUNS N' ROSES		

Hits of the World is compiled at [Billboard.com](http://Billboard.com)

NDN = New Father; RFD = Re-Father

# Pop Hitmaker Kante Goes Acoustic

In the late 1980s, **Mory Kante** scored one of the biggest international hits in the history of African music with the disco-driven "Yéle Yéle." The song reached the U.K. top 40 no fewer than three times on PolyGram's London and Jrrr labels.

Now, the Guinean singer has returned to his traditional roots with an all-acoustic album, "Sabu," due the week of Sept. 27 on World Music Network/Riverboat Records internationally and on Rykodisc in the United States.

Kante's vocals on "Sabu" are backed by traditional African instruments, led by his own *kora* (harp) playing. He is following a trend that has seen fellow West African stars Seck Kéita and Youssou N'Dour turn away from Afro-pop styles and record traditional-based acoustic albums.

"It was time," says Kante, who has lived in Paris since the mid-'80s. "I felt a mission to give the traditional instruments a place in the scheme of contemporary pop music."

NIGEL WILLIAMSON



JAMES MARTIN



English. "That was their natural version," she explains. "I recorded them in English for my own pleasure. They weren't going to be released, but I'm happy they have [been]."

Ann was born in Israel and spent her childhood in the Netherlands. Her family moved to Paris when she was 11. She has penned hits for octogenarian French crooner **Henri Salvador** and contemporary acts **Vincent Delerm**, **Corinne Clément** and **Bang Gang**.

## RETURN OF THE PRODIGY: Electro-punk act the Prodigy has finally followed up 1997's U.S. and U.K. chart-topping album.

"It's The Fat of the Land," "Always Outnumbered," "Never Outgunned," a virtual solo project for band leader Liam Howlett, was released Aug. 24 internationally on XL Recordings. Howlett says he wrote the album on a laptop in Essex, England, and it was mixed in London, then mastered in New York. Explaining the lengthy time between albums, he says, "I had to find a place I could be happy in—usually my bedroom, usually about midnight, with a couple of glasses of wine and James Bond on the DVD, until I was writing for the fun of writing again."

Guest vocalists include **Juliette Lewis**, **Princess Superstar** and **Liam Gallagher**. CHRISTOPHER BARRETT

Nigel Williamson, Editor

nwilliamson@billboard.com

**MANAGING NICELY:** John Hughes is best-known as the manager of the **Corrs**. But his album "Wild Ocean," due Oct. 11 in the United Kingdom and Ireland via Warner Music subsidiary 14th Floor Records, is no mere vanity project.

Hughes was a musician for more than two decades before he entered the management business. In the early 1980s, he was half of Irish synth-pop duo **Minor Detail**, which was signed to PolyGram in the United States.

The mainly instrumental "Wild Ocean" includes guest appearances by the **Corrs**, the **Chieftains** and a number of other leading Irish musicians, as well as a 60-piece orchestra and choir.

"It has taken five years to make because I was rather bury," Hughes says. "But I had to do it. I thought I was free of music. I'd established an identity as a manager. But the music kept coming back."

Dials are in progress to release the album in other territories.

MAGALI WILD

AUSTRIA	
MUSICAL INSTRUMENTS/PERCUSSION	
1 DRAGOSTEA DIN TEI	
2 ANASTACIA	
3 DIE LOLLIPOPS	
4 VEO TAN	
5 THIS LOVE	
6 SEER	
7 ANASTACIA	
8 RED HOT CHILI PEPPERS	
9 DRAGOSTEA DIN TEI	

DENMARK	
MUSICAL INSTRUMENTS/PERCUSSION	
1 DRAGOSTEA DIN TEI	
2 CITY OF DREAMS	
3 TEAM EASY ON	
4 DESIRE TIME	
5 I DON'T WANNA KNOW	
6 BIG FAT SNAKE	
7 SHAKIN' STEVENS	
8 RAY CHUCK	
9 NEPHRY	
10 THE STREETS	

IRELAND	
MUSICAL INSTRUMENTS/PERCUSSION	
1 NEW THESE WORDS	
2 DRAGOSTEA DIN TEI	
3 ACCIDENTALLY IN LOVE	
4 DRY YOUR EYES	
5 HOW COME	
6 DAMIEN RICE	
7 BIG FAT SNAKE	
8 ANASTACIA	
9 MAROONS	
10 DRAGOSTEA DIN TEI	

GREECE	
MUSICAL INSTRUMENTS/PERCUSSION	
1 DENIM MORFO NA PERIMENO	
2 COME ALONG NOW	
3 NEW LAVETTE THESSIS ETIYI PAPASATE	
4 SHAKIN' STEVENS	
5 FAMILY NO. 11	
6 HOT CHILI PEPPERS	
7 EVANESCENCE	
8 AVRIL LAVIGNE	
9 ANASTACIA	
10 GUNS N' ROSES	

COMMON CURRENCY	
A weekly scorecard of albums (international) attaining top 10 chart status in three or more leading world markets.	
Reporting source: B-SMG, E-MAR, I-Spotmeter, S-Song, U-Song, W-Winner	
ARTIST	
ANASTACIA	USA: 1 EU: 1 JPN: 1 GER: 1 FRA: 1 SWE: 1 AUS: 1 ITA: 1
AVRIL LAVIGNE	USA: 9 EU: 9 JPN: 4 GER: 8 SWE: 5 AUS: 1 ITA: 5
MAROONS	USA: 6 EU: 2 JPN: 1 GER: 6
SHAKIN' STEVENS (B-Song)	USA: 3 EU: 6 JPN: 6 GER: 6 AUS: 6 ITA: 6
RED HOT CHILI PEPPERS (EMI/Polydor)	USA: 3 EU: 6 JPN: 6 GER: 6 AUS: 6 ITA: 6
USER (Capitol)	USA: 5 EU: 9 JPN: 9 GER: 9 SWE: 9 AUS: 2 ITA: 7

BELGIUM/WALLONIA	
MUSICAL INSTRUMENTS/PERCUSSION	
1 DRAGOSTEA DIN TEI	
2 SICK AND TIRED	
3 SOIRÉE NOTRE DESTIN	
4 MAMAE EU QUERO	
5 MOVE YA BODY	
6 DRAGOSTEA DIN TEI	
7 CALGERO	
8 FRANCIS CABREL	
9 D-ZONE	
10 YANNICK NOAH	

PORTUGAL	
MUSICAL INSTRUMENTS/PERCUSSION	
1 DRAGOSTEA DIN TEI	
2 SICK AND TIRED	
3 SOIRÉE NOTRE DESTIN	
4 MAMAE EU QUERO	
5 MOVE YA BODY	
6 DRAGOSTEA DIN TEI	
7 CALGERO	
8 FRANCIS CABREL	
9 D-ZONE	
10 YANNICK NOAH	

BILLBOARD EUROCHARTS	
MUSICAL INSTRUMENTS/PERCUSSION	
1 DRAGOSTEA DIN TEI	
2 SICK AND TIRED	
3 SOIRÉE NOTRE DESTIN	
4 MAMAE EU QUERO	
5 MOVE YA BODY	
6 DRAGOSTEA DIN TEI	
7 CALGERO	
8 FRANCIS CABREL	
9 D-ZONE	
10 YANNICK NOAH	

BILLBOARD EUROCHARTS	
MUSICAL INSTRUMENTS/PERCUSSION	
1 DRAGOSTEA DIN TEI	
2 SICK AND TIRED	
3 SOIRÉE NOTRE DESTIN	
4 MAMAE EU QUERO	
5 MOVE YA BODY	
6 DRAGOSTEA DIN TEI	
7 CALGERO	
8 FRANCIS CABREL	
9 D-ZONE	
10 YANNICK NOAH	



# NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

**The value of Australia's recorded-music market** shrank to \$237.2 million Australian (\$171.68 million) in the six months ended June 30. This represents a drop of 8.7% from the corresponding period in 2003, according to the Australian Record Industry Assn.

Australian record companies shipped more than 24.5 million audio and DVD/Video units during the year's first half, a decrease of about 4.5% from the same period last year. Deliveries of music DVDs rose 7.6% in value to \$25.74 million Australian (\$18.63 million) and 30.9% in volume to 1.85 million units.

ARIA reports deliveries of CD albums declined 10.4% in value to \$196.5 million Australian (\$142.22 million) and 7.45% in volume to almost 18 million units.

**CHRISTINE ELIEZER**

**British rock station Virgin Radio** is planning a program that will feature the top tracks downloaded or streamed each day from Napster UK.

Napster says the weekly show, "Napster Online Music Chart," is the first step in a "unique strategic marketing partnership" with Virgin Radio.

The show premieres Aug. 29 at 7 p.m. GMT.

Leanne Sharman, Napster VP/GM for the United Kingdom, says, "Virgin Radio enjoys over 1 million unique online visitors a month, making it an ideal brand partner for Napster."

**LARS BRANDE**

**German labels body BPW** reports that the country's legitimate online music market has registered 1 million download sales each month since April.

According to industry sources, the market leader is Apple Computer's iTunes Music Store, with 600,000 downloads per month, followed by Phonoline, AOL, T-Online and OD2.

"The Internet music market is establishing itself more quickly than we had hoped," BPW chairman Gerd Gehrtshaus says.

German industry representatives expect the online market to reach the size of the singles market by the end of next year.

**WOLFGANG SPERL**

Karl Bartos, a former member of pioneering German electronic-music act Kraftwerk, will deliver the keynote speech at the ninth annual Amsterdam Dance Event. The confab begins Oct. 21.

Bartos joined Kraftwerk in 1975 and embarked on a solo career in 1991. He is currently a professor at Berlin University of the Arts.

This year's ADE program will again incorporate the Live Dance Music Conference, a seminar on the electronic events industry.

**LARS BRANDE**

**Veteran music publishing executive Mike Collier** died of a heart attack Aug. 12 in London. He was 71.

After a lengthy career at Carlin Music in London and New York, Collier was a consultant to Music Sales, reworking the Campbell Connally catalog.

He is survived by his wife, Joyce, and three children.

**NIGEL HUNTER**

For the latest breaking news, go to [billboard.biz](http://billboard.biz).

# K-OS Starts 'Rebellion'

*Toronto MC Wages War Against Stereotypes With Sophomore Set*

BY LARRY LeBLANC

**TORONTO**—The sophomore album by Canadian rapper K-OS, "Joyful Rebellion," backs up his belief that music can fight stereotypes of black culture.

Toronto-based K-OS (whose real name is Kevin Breton) has a clear vision of how he wants to be perceived: as a black man with a positive message.

"We are not just victims of society," he says. "We are not just pimps or ex-cons. The weight of stereotyping is a heavy weight and needs to be revolted against."

The mostly self-produced and self-written "Joyful Rebellion" came out Aug. 24 on EMI Music Canada. It will come out Sept. 21 in Canada. The album on Astralwerks/EMI.

"The idea behind rebellion has always been a tragic one," K-OS says of the album's title. "I want to associate happiness with being rebellious. That's a revolution, I guess."

"Joyful Rebellion" is a finely crafted work, started with rap, funk, rock and reggae. K-OS (the name stands for Knowledge of Self) is musically ambitious, but it is his insightful concepts and spiritual lyrics that mark him as a visionary.

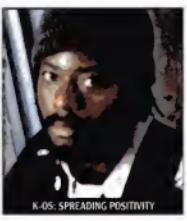
"K-OS is a poet, a tremendous songwriter and a wonderful singer," EMI Music Canada president Deanne Cameron says. "He wants to be part of that movement changing urban music and hip-hop. He has a tremendous commitment to that culture."

Errol Kolosimo, GM of Astralwerks in New York, adds, "Kevin is an artist who is doing something that goes against the grain where mainstream hip-hop is, but in fact, he's being true to the origins and spirit of hip-hop."

K-OS holds blistering views on the state of the genre, criticizing what

he calls its assembly-line recording and glorification of violence and misogyny. He believes artists and labels have to consider how hip-hop's negative side may be affecting impressionable kids.

"I'm hard pressed to find positive images of blacks on television today," he says. "Kids watch TV and appropriate themselves to images our culture is creating. When daughters and sons have no fathers, they find them. Jay-Z becomes their father, or 50 Cent."



K-OS: SPREADING POSITIVITY

K-OS denounces rappers' obsession with money and fame on the track "EMCEE Murdah" and celebrates hip-hop's early days in "B-Boy Stance." In "The Man I Used to Be," he shows compassion for Michael Jackson, noting that even the most successful artists can be unprepared to deal with fame. The rollicking "Crabbuckit" recalls the '70s jump-style recordings of Louis Jordan and his Tympany Five.

"The album is far beyond what we expected," EMI Music Canada VP of A&R and talent acquisition Tim Trombly says. "When 'Crabbuckit' and 'The Man I Used to Be' came in, we knew

Kevin had delivered us singles. Then the rest of the record came in, and it was like 'Oh my.'"

The Canadian and U.S. labels led with a 12-inch release of "B-Boy Stance" in June, servicing it to K-OS' solid urban base. The video has been a staple at MuchMusic in Canada and has been added to VH1 Soul and MTV in the United States.

EMI Music Canada followed up with "Crabbuckit," which was No. 10 on the Nielsen Broadcast Data Systems top 40 chart and No. 43 on its AC chart for the week ended Aug. 16. Meanwhile, Virgin America has serviced "The Love Song" to U.S. urban radio.

Craig Halket, senior music programmer at MuchMusic, says "Joyful Rebellion" is "not what you expect from a hip-hop album. It is full of great songs. It's incredible that 'Crabbuckit' is reverberating with us."

K-OS was raised in rural Ontario and Toronto. He jokes that he was the only black kid in Whitby, Ontario, in the '70s. For years, he had been doing different, but little came to appreciate his uniqueness.

"With friends, I was forced to listen to Briti bands like Echo & the Bunnymen, Depeche Mode and the Clash," he recalls. "At home, I listened to my parents' records, including Bob Marley. I came to realize it wasn't too far from the Clash to Bob Marley. I figured I could maintain my own culture and find things I liked elsewhere."

K-OS first appeared on the Canadian hip-hop scene 11 years ago with independent singles "Musical Essence" and "Rise Like the Sun." In 2001, he signed with EMI Music Canada and the following year released his debut album, "Exit," on EMI in Canada and Astralwerks in the United States.

## Relentless

Continued from page 39

and Virgin let us make creative decisions, and there's a good infrastructure around us that we can plug into if we need to, which we didn't really have at Ministry."

Ascoli says he is "really happy" with Relentless. "I looked at what they did with Ministry, which was brilliant. I think maybe they needed to work with a structure that could provide better international and alternative [support], and that's what we do."

Ascoli says that what he started at Virgin in March 2002, "we saw a big gap with Virgin in the urban [market]. Relentless is part of the new Virgin, and their team and mine work totally together."

One of Relentless' major stars is

English soul discovery Joss Stone (who is signed through EMI's S-Curve in the United States). Virgin puts U.S. sales of her debut album, "The Soul Sessions," at close to 700,000 units. Follow-up "Mind, Body & Soul" is due in late September.

Another Relentless act, hip-hop duo 3 of a Kind, hit No. 1 on the Official U.K. Charts Co. singles chart in early August with "Baby Cakes."

Napster U.K. programming director Jeff Smith says the label has definitely turned a corner.

"After the highs of *So Solid Crew*, Relentless is starting off with a bit of [groundbreaker-turned-soldier] Ronan. But they've really come into their own with the Stone Town joint venture with EMI and their recent No. 1 with 'Baby Cakes.' Shabs keeps his ear to the street and certainly knows where things are going. I expect them to thrive over the next few years."

The label is anticipating another hit with the Pirates' "You Should Really Know," an "answer" single to Mario Winans' "I Don't Wanna Know." The Pirates track features Nelly Furtado, erstwhile British soul star Shola Ama and Linda Perry's song, a sanctioned Enya sample.

Such tracks, secured in the face of what Shabs describes as "fierce" competition, are "very important for EMI's compilation business."

"The singles we've signed hopefully work," Shabs says, "so that we're not spending a lot of time diverted from artist projects that can deliver."

One of Relentless' latest signings is veteran British reggae artist Max Romeo. His self-titled album, "Rise to the Occasion," is due Sept. 13 in the United Kingdom.

"Max has a great sales history, and we saw reggae as a powerful selling area," Shabs says. "The audience is clearly there, so for us it's a good

commercial and music decision, and Virgin has his catalog."

Other recent signings include British-Asian prospect Jay Sean, who hit the U.K. top 10 in June with the single "Eyes on You," and Scottish singer/songwriter KT Tunstall, who debuts Sept. 27 with the EP "False Alarm" on Relentless' Stimulus imprint.

### A GIFT OF STONE

Relentless almost secured Stone's signature when she was 14 and came to Mo's London office to perform for chairman James Palumbo. When Stone chose EMI instead, she wrote to Shabs expressing hope that they could work together in the future.

"I gave [Relentless] this 'present' of Joss," Virgin's Ascoli says. "It was part of my promise when they came to Virgin, and they've done brilliantly with her; they've opened her to a different [U.K.] audience."

The Relentless staff of five is based in Virgin's West London office. The label still operates its independent offshoot Outcaste, whose roster includes such British-Asian acts as Nitin Sawhney and Badmash & Shri.

Shabs says that Relentless is becoming an international brand but shows characteristic pragmatism about its chances.

"The [EMI] affiliates are going to do what's right in their territory, and if the Virgin brand in France [for example] is the one to sell it, then they've got to do what they do."

Shabs expresses cautious satisfaction that Relentless is surviving amid what he calls "very difficult trading conditions." The cost of doing business is going up, the potential returns are still there, but they're harder and harder to get. No one's going to get it all right. You just have to cut the margin of error."

# Top Latin Writers Filling Demand For Fresh Songs

BY LEILA COBO

Prominent Latin singer/songwriters are increasingly writing material for other acts even as they further their successful solo careers.

Alejandro Sanz, Franco de Vito, Juanes and Ricardo Arjona all wrote tracks for Ricky Martin's latest album, "Almas del Silencio." Marco Antonio Solis penned a track for Paulina Rubio's "Pau-Latina," and de Vito wrote Chayanne's "Tu Te Vas" and Martin's "Falso Voz."

The cross-pollination is an example of songwriters' increasing willingness to have their music performed by other acts and of the continued blurring of genres in Latin music.

"I think there's a more open mentality as far as these people assuming two positions. They're composers, and they're singers," Grammy Award-winning songwriter/producer Kike Santander says. "It's part of this process of more alliances and different collaborations. And business-wise, it's a decision that makes a lot of sense."

With the decline in record sales, publishing has acquired growing importance. In the past few years, and more artists are taking a stab at songwriting. Likewise, Latin labels are pursuing artists who not only sing but write.

"Labels are betting on songwriters," de Vito says. "And I'm glad. Nothing against interpreters. In fact, I owe a lot to them. But labels had forgotten about the songwriters."

De Vito is probably the most visible singer/songwriter on the charts. "Tu Te Vas" and "Falso Voz" won the *Billboard* Hot Latin Tracks award in 2002 and 2003, respectively.

Now two tracks from de Vito's current album, "Stop" (Sony Discos), are in the top 20 of the *Billboard* Hot Latin Tracks chart. "Tu De Que Vas" is No. 18 after 19 weeks on the chart, having peaked at No. 3 on Hot Latin Tracks and at No. 1 on Latin Pop Airplay.

Current single "Si La Ves" jumped from No. 24 to No. 16 in



SAÑEZ, LEFT, AND DE VITO: PROVIDING MATERIAL FOR OTHER ARTISTS

the Aug. 28 issue and logs its sixth week on the chart this issue at No. 16.

While some Latin singer/songwriters are breaking with tradition and writing for others, artists who tend to write highly personal songs and perform their own material rarely write for others.

For example, Juan Gabriel, whose songs have been covered by dozens of artists, writes only for himself and only performs songs he has written.

#### HANDCRAFTED TUNES

"Before, if someone requested songs from me, I would see what I already had and send it over," de Vito says. But lately, he says, with requests for his material rising, he has found

himself tailoring songs for each act.

"It gets harder because you have to surpass, or at least equal, the expectations of the previous song," he says.

More importantly, writing a good song is simply difficult and time-consuming.

"Those people who say they have dozens of songs written at any time, [that's] great, but I don't know how they do it," de Vito adds.

"I think [singer/songwriters] were always willing to write for others, but it was a matter of time and opportunity," says Iván Álvarez, senior VP of Latin America for Universal Music Publishing. "People are paying a lot more attention to the songs."

"It has always happened," agrees Eddie Fernández, VP at *Sony/ATV* Music Publishing U.S. Latin and Latin America. "But, of course, it is made more obvious when a mega-star like Ricky Martin picks up a song. Composers always write many songs, and some may not be exactly right for them. I always think that a singer/songwriter is a songwriter first and a singer second."

This is the case with artist Jorge Villamizar of Bacilos, who was originally signed as a songwriter before gaining fame as a performer.

And singer/songwriter Saavedra, who just released her self-titled debut album, also made a name for herself while writing for others.

"I've always had this dichotomy of whether I write as a craft for others or if others sing what I've written because it suits them," Saavedra says. "And we've agreed that I write what I feel and they choose what they want. I can't really write on commission."

When all is said and done, de Vito says, it is always about the song.

"An artist is simply the face that sings the song," he says. "But in the end, if the song doesn't work, it doesn't matter what face you put to it."

## Synergy Drives Stones/ABKCO Deal With Chevy

Squinting while watching Chevy's new "A Boy's Dream" commercial for the 2005 Corvette revealed that the chyron in the corner—itself unusual for a TV commercial—not only identified the song ("Jumping Jack Flash"), the artist (the Rolling Stones) and the album ("Hot Rocks"), but the Web site of the label (abkco.com).



ABKCO Music and Records music VP Alisa Coleman-Ritz believes it is the first time a record company's Web site has been included in a TV commercial for another product.

She credits New York music and artist supervision company Creative License for conceiving the

spot—a one-minute "mini-movie" directed by British film director Guy Ritchie that premiered Aug. 13, the opening night of the Olympic Games—and negotiating the novel licensing deal.

"It's unique, it promotes our product as well as our music," says Coleman-Ritz, whose company owns the early Rolling Stones masters and publishing. Of the cross-promotional chyron, she adds, "It educates people who may recognize the song—especially the younger demographic—but not know where to go to get it."

Last year Creative License did a similar TV campaign for MCI using Michael McDonald and James Taylor.

"Michael's 'Mötown' album was out but wasn't doing that well," says Mark Helbock, the company's musical/talent supervision director.

"It did OK with his core fan base out of the gate but hadn't gone anywhere after. So we pitched [Ashford & Simpson's] 'Ain't No Mountain High Enough' and the client wanted Michael's recording, and we got him the chyron—and [largely] because of that commercial the album went platinum." (That chyron did not include the Web address.)

Taylor's "Shower the People," from his "The Best of James Taylor" was similarly used in the MCI campaign.

"It helps our client with a much better licensing deal," Helbock continues, noting that licensing fees for songs like the Stones' "direct clients," like Chevy, or their ad agency reps. "We can offer cross-promotional strategies [to music clients like the chyrons] in order to keep those dollars down."

The mission for Creative Licensing is to "help our clients find the best music for their commercials and also the celebrity talent—and then handle the negotiations and finalize the deal," Helbock says. "But it's really about creating synergistic opportunities, such that artists, for whom a record company can't always put that kind of money behind, can piggyback themselves on a multimillion-

dollar media buy."

Other opportunities for cross-marketing include card placements in Chevy auto catalogs promoting ABKCO's entire Stones CD catalog that drive potential Corvette buyers to the ABKCO Web site. "Buck slips" were like-

away from their brand." But all went fine with the "Jumping Jack Flash" spot, Helbock says.

At ABKCO, senior VP Iris Keitel reports a similar licensing of the Stones' "You Can't Always Get What You Want" to Coca-Cola for a C2 Cola campaign. While ABKCO info was not included in the C2 spot, it was present on its Web site version—with linkage to the ABKCO site.

"We're in a unique position of controlling the master and the music publishing rights so you can come to us for one-stop licensing and we can put the deal together quickly," Coleman-Ritz says.

Keitel adds, "With record companies these days, promotional opportunities are getting slim to none, especially for catalog, no matter how wonderful the catalog is—like the Rolling Stones. And the retailers aren't giving us big opportunities to promote, so we're just trying to think out of the box a bit now."

**BOLD PREDICTION:** A current TV spot, seen in New York, advocating a Bruce Springsteen boycott in retaliation for his tour of Venezuela, will only help promote his music.

## Words & Music

By Jim Bessman  
jbessman@billboard.com



wise slipped into mailings to MCI customers offering a \$1 discount on the McDonald and Taylor albums, Helbock adds.

"We still have labels and publishers looking for traditional licensing fees," Helbock says, "but we've been inundated with artists and companies who now want the chyrons."

He notes, however, that "not every company is willing to allow that in their commercial and take

## EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE

**RECORD COMPANIES:** Silverline Records in Los Angeles names Phil Blume VP of sales and marketing. He was VP of sales and distribution at Priority Records.

EMI Music Marketing in Los Angeles appoints Jennifer Ballantyne director of media and marketing. She was director of publicity at MCA Records.

**Razor & Tie** Records in New York appoints Tony Bruno senior director of sales. He was senior VP of marketing at Wind-up Records.

**DISTRIBUTION:** Koch Entertainment Distribution in Port Washington, N.Y., names Jim Notwehr regional sales manager for video. He was director of national accounts at Anchor Bay Entertainment.

**RADIO:** XM Satellite Radio in Washington, D.C., appoints Eric Logan executive VP of programming. He was president of programming at Citadel Broadcasting.

**Infinity Broadcasting** promotes Dallas-based Brian Purdy to senior VP/ market manager and Phoenix-based Todd Wallace to VP of oldies programming. Purdy was VP/ GM at Infinity's Dallas stations talk KLII and classic rock/adult top 40 JKKK. Wallace adds the VP title to his current titles of operations manager at Infinity's Phoenix stations modern rock KZON and country KMLE and operations manager/ PD at oldies KOOL.

Adult top 40 WMWZ Philadelphia names Mike Sommers PD. He was marketing operations manager at Delmarva Broadcasting.

**Country Radio Broadcasters** in Nashville appoints Ashley Gragg event support director. She was a student at Lipscomb University.

**CONCERT PROMOTION:** Palace Sports and Entertainment in Auburn Hills, Mich., elevates Michael St. Peter to VP of venue produc-

tions. He was technical director. **HOME VIDEO:** Anchor Bay Entertainment in Troy, Mich., names Ray Gagnon senior VP of sales and St. Louis-based Mary Thompson director of sales for national accounts. Gagnon was head of international sales at DreamWorks Home Entertainment and Thompson was co-founder of Blue Sky Media Services.

In addition, Anchor Bay promotes Erin McGregor to senior VP of operations and Sally Seraphim to VP of sales. McGregor was VP of operations and Seraphim was director of national accounts.

**DIGITAL ENTERTAINMENT:** Sony Pictures Digital Media Software and Services in Madison, Wis., promotes Brad Reinke to senior VP of sales and marketing and Dave Chaisson to VP of marketing. Reinke was senior VP and Chaisson was director of marketing at Sony-owned Sonic Foundry.

Entertainment software developer Eidos in San Francisco promotes Kevin Weston to senior VP of finance and product operations. He was VP of finance.

**Xepa Digital** in Iron Mountain, Pa., names Pat Shevlin director of video engineering. He was director of technical support/ worldwide engineering at Technicolor.

**Soundz 24-7** in New Orleans names C.A. Francois president and Sam Rodenberger director of special markets. Francois was an independent businessman and Rodenberger was president at Soundz 24-7.

**RELATED FIELDS:** The National Academy of Recording Arts and Sciences in Santa Monica, Calif., promotes Ron Roecker to VP of communications. He was senior director of communications.

**MIV Media** in Nashville appoints David Deeb director of sales and marketing. He was marketing director at Music City Digital.



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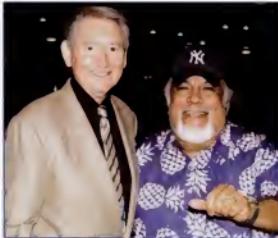
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**Pantene Divas** The fourth annual Pantene Pro-Voice concert took place Aug. 5 at the New York Hammerstein Ballroom. The show was the culmination of the Pantene Pro-Voice music competition, a national contest for unsigned female artists. As part of the grand prize, 21-year-old singer-songwriter Marie Digby performed her winning song, "Miss Invisible." Pictured, from left, are concert headliners Ashanti, Paulina Rubio, Fefe Dobson and Sky Sweetnam. (Photo: Theo Wargo/WireImage.com)



**Praise For Polito** Billboard associate publisher/international Gene Smith, left, congratulates Polito Vega at an Aug. 7 tribute concert commemorating Vega's 45 years in radio. Vega is a DJ on WSQK (Mega 97.9 FM) New York and is considered one of the most influential people in the Latin music industry. The concert—which took place at the Continental Airlines Arena in East Rutherford, N.J.—featured appearances by the Fania All Stars, Ray Barretto, Richie Ray, Oscar D'Leon and Rey Ruiz. (Photo: Alan Holst Photography)

**Diplomatic Mission** Australian singer Shannon Noll performed at the Australian Consulate in New York July 28. The chart-topping Noll has sold more than 500,000 albums in her home country, according to his label, **BMG Australia**. Pictured, from left, are Noll, **BMG Worldwide** executive VP/chief marketing officer Tim Prescott, Miss Universe 2004 Jennifer Hawkins, Australia consul general Ken Allen and **Worldwide Entertainment Group** chairman/CEO Dan Lory.



### Now, Hear This ... HORRORPOPS

Artists to Watch

**HorrorPops** cover a lot of territory on their Helcat/Epitaph Records debut album, "Hell, Yeah!," with songs referencing psychobilly, ska, power pop and punk. But that just gives the labels' marketing teams more target audiences to mine. The result is "one of the fastest-selling records we ever had," says **Chris LaSalle**, who runs operations at Helcat, a joint venture with Rancid lead singer **Tim Armstrong** and Epitaph. Since its Feb. 10 release, "Hell, Yeah!" has sold 22,000 copies in the United States, according to **Nielsen SoundScan**. LaSalle says HorrorPops appeal to "the greasers, the punk rockers, the rockabilly people, the new wave kids. They also tie in with the audience for **Morrissey** and the **Smiths**." As part of the HorrorPops marketing campaign, Helcat/Epitaph has released a special picture disc (sold through retailer **Hot Topic**) and a video for "Mistake." Hailing from Copenhagen, HorrorPops consists of lead singer/bassist **Patricia**, lead guitarist **Nekromant**, drummer **Niedermeyer**, guitarists **Karsten** and **Backing vocalists**/go-go dancers **Mille** and **Kamila**. The band is currently touring Europe.

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# Subscriptions

Continued from page 3

short-term deals that allow for access to subscription content. However, most labels are not yet letting what they will charge any other services for portable subscription repertoire once Microsoft's Janus digital rights management technology debuts later this year. Janus will allow consumers to move subscription content from their computers and onto portable devices.

Only handful of Microsoft-compatible subscription services—Napster, MusicNow, MusicNet and MusicMatch—are positioned to take advantage of the new technology.

Napster figures to be among the first out of the gate with Janus support, sources say. The forthcoming music service from MSN is not expected to offer subscription at launch.

Early pricing models that have been submitted to digital music services suggest the going rate will be double the fee for subscription content that is locked to the computer.

The digital services envision a price point of roughly \$15 per month for a portable subscription offering—up from the \$10 per month consumers pay on average for "tethered" subscriptions.

The services are looking for portability to drive consumer adoption of the fledgling subscription business, which now has roughly 1 million subscribers, according to industry estimates. Real Networks' Rhapsody, AOL's version of MusicNet and Napster are at the head of the pack in the existing subscription business.

Subscriptions—while a smaller business than à la carte downloads—are the most profitable segment of the digital music business for service providers.

Napster says it is achieving close to 40% gross margin for tethered, on-demand subscription content vs. a 10% gross margin for à la carte downloads. Other services confirm similar margins.

But a doubling of label rates for repertoire would significantly cut those margins. That is a huge concern

for pure-play music services that do not use digital music to drive purchases of related devices, as Apple does with its iPod.

## IMPACT OF NEW RATES

Typically, subscription services pay labels the greater of three different calculations: 1 cent per song, a percentage of revenue or a share of a minimum fee ranging from \$2.50 to \$4 monthly per subscriber. (The minimum fees are divided among the labels based on share of usage.)

With portable subscriptions, sources say the labels are seeking upwards of 2 cents every time a portable song is played. They also want the minimum fee increased to upwards of \$5 per month per subscriber.

Service operators are worried that these rates will affect their ability to offer premium download and will erode profits if users listen to too much music for free. For example, at a 2-cents-per-play rate, a portable service charging \$15 per month would lose money on customers listening to more than 750 songs during the course of 30 days.

"If usage is crazy, you get killed," one source acknowledges. "You could end up with a scenario where you pay out more in royalties than you collect in revenue."

However, MusicMatch CEO Dennis Mudd says subscription companies are capable of working with the labels to develop a model that maximizes revenue for all parties.

"We'll be able to find the right price point one way or the other," he says.

"Our guess is that the right price point is at \$15 or less, but we have the capability to test that elasticity, so we'll be able to prove it."

The labels say that they are not opposed to subscription portability. They simply want a business model that compensates them for usage rights that closely mimic full ownership.

"We support Janus, but the economics need to be right," Ted Cohen, senior VP of digital development and distribution for EMI, said in a recent interview.

A top technology executive at a rival major is more direct: "It is possible that portability could become the thing that

makes these services a lot more interesting to consumers. So you're going to have to price with respect to the substitution for digital downloads and other forms of acquiring music that are on a purchase-ownership basis."

Many label executives are quietly expressing concern that portable subscriptions have the potential to cannibalize their most valuable CD buyers.

The label technology executive explains, "There's the old 80-20 logic that 20% of your customers buy 80% of your product. This type of service may appeal to a small part of the market, but that small part of the market are heavy music purchasers who generate a lot of revenue."

Labels do not consider existing tethered subscription services—which offer unlimited access to hundreds of thousands of songs—as that kind of threat. Instead they view those services primarily as high-powered sampling vehicles akin to radio.

Labels also are less concerned about à la carte downloads, because the economics of that business largely mirror the model for physical sales.

Looking at the revenue split on a typical 99 cent download sale, the label grosses 47 cents per track, the service provider gets 34 cents per track and the artist takes 10 cents. The publisher/songwriter share is 8 cents. (This scenario assumes a wholesale price of 65 cents per track and an album royalty rate for the artist, without any deductions applied. In some cases the artist's rate is significantly lower.)

The split is not as simple under subscription services—even before factoring in portability.

Still up in the air for existing services is how much money is owed to the pub-

lishers and how subscription revenue is classified when paid to the artist.

On the publishing front, digital music services that offer on-demand streams are already paying performance royalties to the performing-rights societies. However, no publishing performance rate has been set for subscription downloads. Nor is there an agreement yet on a mechanical rate for on-demand streams.

Sources say some subscription services that are not paying publishing royalties as part of the split with the labels are setting aside roughly 10% of revenue for publishing.

## LINGERING ISSUES

Among the issues still to be resolved are the extent to which operators of subscription businesses are on the hook for performance and reproduction royalties for subscription download and on-demand streams.

Currently, subscription services are cleared for publishing mechanical rights under temporary agreements that require annual advances of less than \$1 million per service to the Harry Fox Agency and an acknowledgement that a mechanical license is required for on-demand streaming.

The concession on mechanicals is based on the need for digital services to use backup copies in connection with an on-demand service.

But the HFA agreements do not spell out the mechanical rate.

Another lingering point of contention is how artists are compensated under subscription models. What they receive hinges on whether a subscription is considered to be a license or a sale under an artist's contract.

If a subscription is viewed as a

license, the label and artist typically split subscription revenue evenly.

If a subscription is seen as a sale, the label pays according to the artist's album royalty rate—typically between 15% and 24% of the wholesale or retail price, depending on the deal.

While many artist attorneys maintain there is no actual "sale" in a subscription, labels are increasingly designating all digital transactions as sales and paying on the album rate.

"It's a touchy subject for the artists and their representatives," says attorney Whitney Broussard, a partner in New York firm Seveme, Mandelbaum & Mintz. "It's a bit of a stretch to call a subscription a 'sale,' but the labels are viewing these as replacements for record sales."

The majority of new standard artist contracts now call an electronic download a "sale."

Older contracts remain open to interpretation. Artists with deals that date back more than two or three years are sometimes able to collect under the license rate.

Broussard adds, "Where you don't have it so clear is when you are looking at key catalog artists who when they did their contracts they had no concept of this at all."

Gary Stiffelman, a partner with Ziffren, Brittenham, Branca, Fischer, Gilbert-Lurie & Stiffelman, says the labels' designation of all digital transmissions as sales will likely become fodder for future litigation from artists.

"I suspect in the next 12 to 18 months you'll see some lawsuits about this," he says. "How record companies choose to account isn't necessarily what the contracts provide. The fiction that these are 'sales' is just that—it's fiction."

# Baker

Continued from page 13

support team: background vocalists the Ridgeway Sisters and the Perri Sisters, plus George Duke, who mixed all the songs with Erik Zobler.

"I don't know how to sing or record any other way than to throw my whole self into it," says Baker, who cut the songs with a live rhythm section. "Once I get my peers in there, we then start vibing. It's a true collaborative effort."

Baker's best-selling album remains 1986's "Rapture," which the Recording Industry Assn. of America has certified quintuple-platinum. Her last studio set, "Rhythm of Love," has sold 1.9 million, according to Nielsen SoundScan.

## TESTING THE WATERS

Even before Baker began recording her Blue Note album, the former Etterbeek artist tested the comeback waters with several concerts in 2003. These well-received performances included the Westbury Music Fair in Westbury, N.Y., and a December stint at the MGM Grand in Las Vegas.

To spread the word about "My Everything," Blue Note and Baker are doing just about everything, according to Blue Note product manager Shanieka Brooks. They aim to reach Baker's fan base and tap into younger demogs who

heard Baker's name on the Twista and Kanye West crossover hit, "Slow Jamz."

The marketing campaign features direct-response TV advertising and alliances with independent marketing firms like Future Marketing Group, which is targeting vineyard spas and salons for in-store play.

Complementing these efforts is a tie-in with "BET on Jazz" for a trip to the Bermuda Music Festival in October. Baker will also appear at syndicated radio personality Tom Joyner's Family Reunion event during Labor Day weekend.

A video for the first single will be serviced to R&B and WH1. Brooks, however, says the video will be used primarily as an international tool. The album will be released on Sept. 27, with Baker slated to Europe in October. Tour plans are still待定.

The artist has already done numerous interviews and has traveled to San Diego for an Aug. 22 meet-and-greet reception at the National Assn. of Recording Merchandisers convention.

On the radio front, fellow EMI-owned Virgin Records' urban promotion team is working the project at adult R&B radio. The EMI Collective is overseeing adult contemporary and, in conjunction with various partners, smooth jazz radio.

But while Baker has remained a staple at adult R&B and jazz stations, today's R&B/hip-hop outlet remains a tough nut to crack. Just ask Teena Marie's manager, Lee Cadena.

Cadena feels Marie has attracted some new fans with her first album in 10 years, the Cash Money Classics/Universal set "La Dona." It has sold a respectable 311,000 copies, according to Nielsen SoundScan.

But Cadena laments that mainstream R&B is still not embracing it. I see people at Teena's shows in their 50s and 60s down into their late teens. But we're still fighting that "we don't play old-school mentality."

Predicting that Baker's album will do well, DC PD of adult R&B WQKQ Nashville, counters that his station's format is the new mainstream.

"Artists need to know their roles and play their positions," he says. "You'll rarely see [adult R&B] artists play between Karen West and Ludacris on an [R&B] hip-hop station." That's not the climate in today's radio world. And it does an artist a disservice to put them in that position.

He also decries the perception that adult R&B doesn't sell albums. "Look at the success of Teena Marie and Prince. These are good music albums fueled almost solely by [adult R&B] airplay."

Fellow R&B singer Deborah Cox says hearing Baker's record is "refreshing in this track-driven, everything-sounds-the-same hip-hop era."

As is the 46-year-old Baker. "I'm energized," she says. "Blue Note's focus is creativity, which is ideal. I get to do what I do. And I'm grateful that my fans have always gotten me."

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# Programming

## Missy Takes Acts On Road To Stardom

Missy Elliott's reality show probably won't debut on UPN until sometime next year, but viewers can expect the program to be a candid glimpse into what it's like to be Elliott and to try to make it in the music industry.

As previously reported, Elliott will star in and be co-executive producer of a reality show/contest to find what the show's creators call "the next big hip-hop star" (Times In: The Tube, Billboard, March 20).

The series now has the title "The Road to Stardom With Missy Elliott," and UPN plans to air it as a mid-season replacement. The premiere date is still to be determined. Contestants went on tour with Elliott, with the winner receiving a record deal with Elliott's Gold Mind label.

The judges on the show are Elliott, Dallas Austin, Teena Marie and Elliott's manager, Monica Scott of Violator Management. Scott is also an executive producer of the series.



ELLIOTT: TV SHOW IS NOT AMERICAN IDOL

## Tuned In: The Tube

By Carla Hay  
chay@billboard.com



So what can viewers expect? Madonna, Busta Rhymes and Jerome Dupri make guest appearances and give advice to contestants. In addition, Elliott returns to her high school in Portsmouth, Va., where the contestants perform one in a series of challenges.

At a *Television Critics Assn.* panel last week in Los Angeles, Elliott said in that particular challenge the contestants had to sing in the room where Elliott had her first talent show.

Elliott added, "My road to stardom was a whole different ball game. I didn't have money [and] cars to be able to take us around town. These kids had it hard, but it could get harder than what you see on the show. I don't think the challenges [on the show] were hard to do."

The Grammy Award-winning Elliott said she knows that her show will draw inevitable comparisons to "American Idol."

"I'm a watcher of 'American Idol.' But this is a whole different type of show from that. You get a chance to

see what it takes to be an artist and not just someone getting onstage and performing."

Elliott said that people who tried out thinking they were the next Clay Aiken or Diana DeGarmo were told

"they were auditioning for the

wrong show. What I was specifically looking for was, of course, somebody with talent. And it's not necessarily that they have to be the best singer or the best MC. It has to be something about them, like character, where they have a way of [making] a believer out of you."

Elliott said that ultimately the show is all about being real. "When you see Missy Elliott, don't look at Missy Elliott as the superstar on TV. Look at me as a human being. I cry, I laugh, I like to go to amusement

parks. And that's what I want people to see."

**IN BRIEF:** Showtime will premiere the documentary "Beautiful Dreamer: Brian Wilson and the Story of 'Smile'" Oct. 5.

**Brandy** is in development talks with the Fox network, *Touchstone TV* and *Storyline Entertainment* to star in and co-executive-produce a sitcom.

**MTV2**'s cyberpunk series "Video Mods," which combines music videos and videogames, will debut Sept. 18.

### VJ TOP 20

REQUEST TV		OVER THE AIR LIVE COMMERCIAL BROADCAST NYC	
<b>HIP HOP/R&amp;B</b> (40 Airs Weekly)		<b>COUNTRY/ALT</b> (10 Airs Weekly)	
W 26	X 35	W 26	X 35
JADAKISS/MARY J. BLIGE DRAKE/DR. DRE VARIOUS ARTISTS/REGGAE GOLD 2004	JADAKISS/MARY J. BLIGE DRAKE/DR. DRE VARIOUS ARTISTS/REGGAE GOLD 2004	TRICKY TORONTO LIL' KEWSON TRACE ADKINS RICHARD MARX	TRICKY TORONTO LIL' KEWSON TRACE ADKINS RICHARD MARX
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LL COOL J/HEADACHE LUDACRIS/CHAMONIX IN THE BACK	LL COOL J/HEADACHE LUDACRIS/CHAMONIX IN THE BACK	JOEY BONNIE LIL' KEWSON TRACE ADKINS RICHARD MARX	JOEY BONNIE LIL' KEWSON TRACE ADKINS RICHARD MARX
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'Goodies' is good for No. 1 on Rhythmic chart, *Clara's first topper*



# Charts

SALES / AIRPLAY / TRENDS / ANALYSIS

## Weak Week; Relief In Sight

Even with new albums by rap supergroup 213 and Ashlee Simpson's brother Ryan Cabrera entering The Billboard 200's top 10, overall album sales are down from the comparable period of the prior year for the first time in 11 weeks. But there is no call for panic.



This dip is a temporary aberration, and besides, a fat Aug. 24 album slate—led by country star Tim McGraw and a whole lot of hip-hop—will tilt the pendulum in this year's favor when next issue's charts arrive (see *A Look Ahead*, page 8).

The last down week, for the stanza that ended June 13, was actually a calendar quirk, as Father's Day arrived one week earlier in 2003 than it did this year (Over the Counter, *Billboard*, July 3).

You actually need to walk back 18 weeks, to the frame that ended April 25, to find the last occasion when a same-week dip could be attributed to product flow. In that instance, album sales from the comparable week of 2003 stood 1.5% ahead of this year's, even though the 17th week of 2004 had a stronger top 10.

This time, the drop from the comparable 2003 week is a lot less mysterious. In last year's Sept. 6 issue, The Billboard 200 had five new entries in the top 10, with the *Neptunes* starting at No. 1. With 249,000 copies, a larger figure than we find anywhere on this year's chart.

With 207,000 for the week, "Now 16" replaces Simpson's "Autobiography" at No. 1 (the former is down 16% from the prior week, while Simpson drops 38% to 164,000). Those titles are the only ones to exceed 100,000 copies on the big list, compared with four one year ago.

## Over the Counter

By Geoff Mayfield  
gmayfield@billboard.com



**WALKING DOWN A COUNTRY ROAD:** Although country album sales are up over the prior year, the arrival of Tim McGraw's "Live Like You Were Dying" will mark only the second time in 2004 that a country set has been No. 1 on The Billboard 200.

Thus far, Nashville's lone claim to that flag was placed by Kenny Chesney, whose "When the Sun Goes Down" mounted first-week sales of 550,000 copies when it entered atop the big chart in the Feb. 21 issue. That marked the singer's career-best Nielsen SoundScan frame.

There were only two weeks in 2003—one by Dixie Chicks' "Home" and another by Alan Jackson's "Greatest Hits Vol. II and Some Other Stuff"—when a country album led The Billboard 200. However, smart money says that with several of Nashville's hottest names waiting in the wings, it is a good chance that Chesney and McGraw will have company on this year's honor roll before it's time to sing "Auld Lang Syne."

(Continued on page 52)

QVC visit paves early re-entry for the Irish Tenors' Christmas set



## Tim, Kenny Roll Sevens

Tim McGraw and Kenny Chesney have the same lucky number this issue, and it's seven.

McGraw's "Live Like You Were Dying" (*Curb*) is No. 1 on Hot Country Singles & Tracks for the seventh week, making it the longest-running chart-topper of his career and thus his most successful term in terms of chart performance. Two of McGraw's 20 No. 1 hits had six-week reigns: "It's Your Love"—recorded with his wife, *Faith Hill*, in 1997—and "Just to See You Smile" in 1998.

"Live Like You Were Dying" is the longest-running No. 1 song of 2004 so far on the country chart. The last song to rule for seven weeks was Chesney's "There Goes My Life," which advanced to pole position the week of Dec. 20, 2003.

There were three songs that held the top spot for seven weeks or more in 2003. Before Chesney's "Life," *Darryl Worley* led the list for seven weeks with "Have You Forgotten?" Later in the year, *Alan Jackson* and *Jimmy Buffett*'s pairing on "It's Five O'Clock Somewhere" became the year's longest-running No. 1, with eight weeks at the head of the class.

Right below McGraw's "Dance" this issue is Chesney's "I Go Back" (*BNA*). As Chart Beat reader *John Maverick* of Omaha, Neb., points out, this is the seventh nonconsecutive week in the runner-up position for "Back," making it the longest-running No. 2 song since *Joe De Messina*'s "Lesson in Leavin'" spent seven weeks at No. 2 in the summer of 1999.

That means Chesney and Messina have the longest-running No. 2 songs on the country chart in the last 42 years. To find a song that had a longer run in second place, you would have to go back to "Adios Amigo," a *Jim Reeves* single that was No. 2 for nine weeks in the summer of 1962.

## Chart Beat

By Fred Bronson  
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**STILL A BELIEVER:** "American Idol" winner *Fantasia* is No. 1 for the ninth consecutive week on Hot 100 Singles Sales with "I Believe" (J). That ties *Clay Aiken's* "Solitaire" as the second-longest-running chart-topper by an "Idol" finalist. The only "Idol"-related single to have a longer run at No. 1 is Aiken's "This Is the Night," which remained at the summit for 11 weeks.

**KNOX THREE TIMES:** In 1968, a song called "Rocky Top" by the *Osborne Brothers* went to No. 33 on Hot Country Singles & Tracks. Since it was adopted as the fight song for the University of Tennessee football team, the beginning of pigskin season usually ignites sales of the single, especially in Knoxville, home of UT.

"Rocky Top" '96 peaked at No. 5 on Hot Country Singles in 1996. This issue's original "Rocky Top" re-enters the country sales chart at No. 6. That gives the song a chart span of 36 years and seven months. The *Osborne Brothers* have an even longer chart span of 46 years, five months and two weeks, counting back to the March 24, 1958, debut of "Once More," recorded with *Red Allen*.

LAST WEEK	ARTIST	TITLE	PEAK POSITION	THIS WEEK			ARTIST	TITLE	PEAK POSITION
				LAST WEEK	PEAK	WEEKS ON CHART			
1	2	2	2	VARIOUS ARTISTS	NUMBER 1	2 Weeks At Number 1	49	AKON	49
2	1	1	1	ASHLEE SIMPSON	Autobiography	1	50	NEW	50
3	9	7	11	PRINCE	MUSICOLOGY	3	51	TRAVIS TRITT	1
4	NEW	213	213	DEBYSYE DARYL	HOT SHOT DEBUT	4	52	SONGTRACAK	1
5	6	4	22	USHER	Confession	1	53	JOSH GROBAN	5
6	12	10	10	MAROONS	Songs About Jane	6	54	LIL WAYNE	33
7	3	—	—	SHYME	Godfather Buried Alive	3	55	MAROONS	1
8	NEW	RYAN CARRERA	RYAN CARRERA	TAKE IT ALL AWAY	8	56	NORAH JONES	1	
9	10	6	6	AVRI LAVIGNE	Under My Skin	1	57	NORAH JONES	4
10	11	8	8	BIG & RICH	Horse Of A Different Color	6	58	NEW	58
11	7	3	3	JIMMY BUFFETT	Licenses To Chill	1	59	SHINEDOWN	2
12	8	5	18	GRETCHEN WILSON	Here For The Party	2	60	NORAH JONES	1
13	9	26	26	LOS LONELY BOYS	Los Lonely Boys	9	61	NEW	61
14	4	—	—	MORE DEEP	America's Nightmare	4	62	SLIPKNOT	1
15	11	—	—	SONGTRACK	The Princess Diaries 2: Royal Engagement	15	63	NEW	63
16	17	27	27	WALL BERRY	The Hunger For More	1	64	THE BEACH BOYS	1
17	5	—	—	ALTER BRIDGE	One Day Remains	5	65	JOVENIA	1
18	17	16	16	SWITCHFOOT	The Beautiful Letdown	16	66	NEW	66
19	16	21	21	BLACK EYED PEAS	Elephant	14	67	NEW	67
20	NEW	SALIVA	Survival Of The Sickest	20	68	THE BEACH BOYS	1		
21	22	22	22	BRAD PASELEY	Med On The Tires	8	69	NICKELBACK	1
23	35	39	39	GUNS N' ROSES	Greatest Hits	3	70	NEW	70
24	14	—	—	HOOBASTANK	The Reason	14	71	NEW	71
25	32	30	30	JOJO	JoJo	3	72	ANTHONY HAMILTON	1
26	15	18	18	VAN HALEN	The Best Of Both Worlds	3	73	NEW	73
27	19	12	12	TAKIN' CARE OF SUNDAY	Where You Want To Be	3	74	SEETHER	1
28	27	19	19	D12	D12 World	1	75	WYNONNA	1
29	21	13	13	KEVIN LYTTLE	Kevin Lyttle	8	76	NEW	76
30	23	21	21	VELVET REVOLVER	Contraband	1	77	THREE DAYS GRACE	1
31	29	26	26	KENNY CHESNEY	When The Sun Goes Down	1	78	TOBY KEITH	1
32	28	26	26	MOOST MOUSE	Good News For People Who Love Bad News	18	79	NEW	79
33	48	54	54	THE KILLERS	Hot Fuss	33	80	VARIOUS ARTISTS	1
34	36	36	36	ALICIA KEYS	The Diary Of Alicia Keys	1	81	BEYONCE	1
35	33	35	35	YELLOWCARD	Ocean Avenue	23	82	NEW	82
36	25	17	17	JADAKISS	Kiss Of Death	1	83	SHERRYL CROW	1
37	20	26	26	JESSICA SIMPSON	In This Skin	2	84	BRUCE HORNSBY	1
38	42	40	40	LINKIN PARK	Meteora	1	85	VARIOUS ARTISTS	1
39	31	14	14	TERROR SQUAD	Tran Story	7	86	B.G.	1
40	37	34	34	EVANESCENCE	Fallax	3	87	NEW	87
41	36	29	29	KANYE WEST	The College Dropout	2	88	STORY OF THE YEAR	1
42	NEW	QUEEN	Greatest Hits: We Will Rock You	42	89	VARIOUS ARTISTS	1		
43	47	47	47	BREAKING BENJAMIN	We Are Not Alone	20	90	CHRISTINA MILIAN	1
44	29	25	25	SONGTRACK	Spider-Man 2	7	91	HILARY DUFF	1
45	49	50	50	LIL' PEEP	U Gotta Feel Me	4	92	OUTKAST	1
46	41	42	42	FRANZ FERDIAHN	Franz Ferdinand	32	93	ALAN JACKSON	1
47	43	31	31	BEASTIE BOYS	To The 5 Boroughs	1	94	CASTING CROWNS	1
48	40	32	32	TERRI CLARK	Greatest Hits 1994-2004	14	95	PETERO PABLO	1

THIS WEEK	LAST WEEK	2 WEEKS AGO	ARTIST	IMPACT # NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WEEKS AGO	ARTIST	IMPACT # NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
99	89	108	111	SOUNDTRACK HOLLYWOOD 12/14-12/20	13 Going On 30	41	150	142	124	JOE NICHOLS UNIVERSAL 8/20/04-8/26/05	Revelation	23	
100	97	103	103	COHEED AND CAMBRIA COHEED AND CAMBRIA 12/14-12/20	In Keeping Secrets Of Silent Earth: 3	52	111	156	145	LIL' JON & THE EAST SIDE BOYZ A	Kings Of Crunk	14	
101	110	114	92	FINGER ELEVEN MIND UP/LIKE AN INSECT [CD]	Finger Eleven	101	152	157	—	GRUPO CLIMAX MUSICAZ 20/12/04-26/12/05	Za Za Za	152	
102	59	—	4	ANDY GRIGGS 12/14-12/20	This I Gotte See	52	183	75	—	SAMMY HAGAR 12/14-12/20	The Essential Red Collection	75	
103	87	61	8	BRANDY ■ ATLANTIC 12/14-12/20	Alrofiaice	3	154	121	66	BONEY JAMES MARSH BONES 4/18/04-18/05	Pura	66	
104	100	97	117	DIANA KRALL ■ 12/14-12/20	The Girl In The Other Room	4	188	115	63	RON WHITE 12/14-12/20	Bruck Da Public	83	
105	99	72	8	THE HIVES INTERSCOPE RECORDS 12/14-12/20	Tyrannosaurus Hives	33	155	192	—	SOUNDTRACK RCA 20/12/04-26/12/05	Ye-Go-Oh! The Movie	156	
106	114	106	14	MONTGOMERY GENTRY ■ 12/14-12/20	You Do Your Thing	10	157	152	126	WILCO 12/14-12/20	A Ghost Is Born	8	
107	106	94	8	THE CURE I AM/NOTHIN' BUT AN ANGEL [CD]	The Cure	7	158	153	132	3 DOORS DOWN A	Away From The Sun	8	
108	83	71	13	JULIA ROBERTS 12/14-12/20	Jellie Roberts	51	159	158	160	AUDIOSLAVE A	Amisfiebre	7	
109	149	146	5	SARAH MCLACHLAN A	Afterglow	2	160	102	91	LIONEL RICHIE ■ 12/14-12/20	The Collective Collection	1	
110	107	95	41	JAY-Z A	The Black Album	1	161	—	—	RIO KILEY 12/14-12/20	More Adventures	161	
111	106	98	4	NEW FOUND GLORY ■ 12/14-12/20	Catalyst	3	162	191	—	BOYZ II MEN 12/14-12/20	Classified	76	
112	117	119	95	RASCAL FLATTS A	Melt	5	163	—	—	ELTON JOHN A	Greatest Hits 1970-2002	12	
113	109	102	2	TWISTED A	Kemikaze	1	164	—	—	JIMMY BUFFETT A	Meet Me In Margaritaville: Jimmy Buffet The Ultimate Collection	9	
114	103	90	8	CRIME MOB INTRASPECTIVE RECORDINGS 12/14-12/20	Crime Mob	90	165	171	160	LED ZEPPELIN A	Early Days & Letter Days: The Best Of Led Zeppelin Volumes One And Two	114	
115	104	86	5	SOUNDTRACK ■ 12/14-12/20	The Chastak Girls (EP)	33	166	155	142	BRONCO B. & GIGANTE DE AMERICA 12/14-12/20	Six Friends	142	
116	120	122	16	JAMIE CULLUM UNIVERSAL/UNIVERSITY 8/9-12/05	twentysomething	83	167	151	97	GEORGE MICHAEL A&R/ATLANTIC RECORDS 12/14-12/20	Patisse	12	
117	113	93	14	SOUNDTRACK ■ 12/14-12/20	That's So Raven	44	168	167	149	MUSE 12/14-12/20	Absolute	107	
118	66	—	2	RACHEL PROCTOR BMG 12/14-12/20	Where I Belong	66	169	—	HEAD AUTOMATICA 12/14-12/20	Decadence	169		
119	128	111	4	SCISSOR SISTERS ■ 12/14-12/20	Scissor Sisters	102	170	174	174	LONESTAR 12/14-12/20	Let's Be Again	14	
120	147	170	8	KEANE INTERSCOPE RECORDS 12/14-12/20	Hopes And Fears	120	171	162	131	TEENA MARIE 12/14-12/20	La Diosa	6	
121	105	105	88	SOUNDTRACK ■ 12/14-12/20	Blue Collar Comedy Tour: The Movie	104	172	163	139	THE NOTORIOUS CHERRY BOMBS 12/14-12/20	The Notorious Cherry Bombs	135	
122	119	110	10	GAVIN DEGRAW JEWISH RECORDS 12/14-12/20	Christie - Stripped	56	173	182	87	THE POSTAL SERVICE 12/14-12/20	Give Up	149	
123	111	85	4	PEARL JAM 10/12/04-16/12/05	Beehive Hall: October 22nd 2003	18	174	169	155	SHANIA TWAIN ♦ 12/14-12/20	Upl	1	
124	101	92	2	DAVID MATTHEWS BAND ■ 12/14-12/20	The Gorge	10	175	187	170	SHEDOASY 12/14-12/20	Sweet Right Here	16	
125	118	113	17	MARTINA MCBRIDE A	Morries	7	176	186	184	JOHN MAYER A	Heavier Things	1	
126	80	130	19	PAUL YOUNG ■ 12/14-12/20	Reflections: Carley Simon's Greatest Hits	22	177	122	140	CONTORTION CROWNS ■ 12/14-12/20	Films About Ghosts: The Best Of...	32	
127	123	118	5	VARIOUS ARTISTS 12/14-12/20	The Source Presents: Hip Hop Hits II	45	178	189	161	MARCO ANTONIO SOLAS & JOAN SEBASTIAN 12/14-12/20	Dos Grandes	125	
128	116	120	10	LOSTPROPHETS ♦ 12/14-12/20	Start Something	33	179	186	177	JERIC CAMP 12/14-12/20	Carried Me: The Worship Project	102	
129	135	151	1	COLDPLAY A	A Rush Of Blood To The Head	5	180	146	80	RANDY TRAVIS 12/14-12/20	The Very Best Of Randy Travis	80	
130	124	105	1	BRITNEY SPEARS A	In The Zone	1	181	179	156	G-UNIT A	Bag For Marcy	2	
131	145	125	15	SELAH 12/14-12/20	Hiding Place	61	182	172	165	MONICA 12/14-12/20	After The Storm	1	
132	129	154	14	GEORGE THOROGOOD & THE DESTROYERS ■ 12/14-12/20	Greatest Hits: 30 Years Of Rock	55	183	159	136	FRED HAMMOND 12/14-12/20	Somethin' Bout Love	35	
133	112	62	2	ANGIE STONE 12/14-12/20	Stone Love	14	184	—	YEAR EAH YEARS 12/14-12/20	Fever To Tell	55		
134	84	107	40	STEVE WONDER 12/14-12/20	The Definitive Collection	35	185	175	145	J-KWON 12/14-12/20	Hoed Hoed	7	
135	130	112	8	NINA SKY NEAT RECORDS 12/14-12/20	Nine Sky	46	186	161	128	JEFF FOXWORTHY 12/14-12/20	Have Your Loved Ones Spayed Or Neutered	47	
136	144	123	49	YING YANG TWINS ■ 12/14-12/20	Me & My Brother	11	187	184	176	T.I. ■ 12/14-12/20	Tray Muzik	4	
137	134	116	5	MEHFI MAN 12/14-12/20	Back To Basics	51	188	170	150	VARIOUS ARTISTS 12/14-12/20	Walt Disney Records Presents: Mega Movie Mix	139	
138	130	117	4	DWIGHT YOAKAM 12/14-12/20	The Very Best Of Dwight Yoakam	67	189	166	130	SUGARCAULK 12/14-12/20	Palm Trees And Power Lines	46	
139	132	129	5	FIVE FOR FIGHTING ■ 12/14-12/20	The Battle For Everything	20	190	165	134	METALLICA 12/14-12/20	Some Kind Of Monster (EP) [Soundtrack]	37	
140	137	133	53	DIKERS BENTLEY CAPTAIN RECORDS 12/14-12/20	Dinks Bentley	26	191	150	159	ALANIS MORISSETTE 12/14-12/20	Seventy Two And Sunny	39	
141	146	152	98	ELVIS PRESLEY A	Elvis: 30 #1 Hits	1	192	192	192	ALICE KRACKER 12/14-12/20	Life For Rent	4	
142	131	109	1	Celine Dion 12/14-12/20	A New Day...Live In Las Vegas	10	193	178	199	LACUNA COIL 12/14-12/20	Comics	170	
143	141	29	119	INCUBUS ■ 12/14-12/20	A Crowd Left Of The Murder...	2	194	196	100	THREE DAY ESSENTIALS 12/14-12/20	Witt	12	
144	150	133	18	MERCYME ■ 12/14-12/20	Undance	12	195	176	141	ALANIS MORISSETTE 12/14-12/20	So-Called Chaos	8	
145	127	100	1	EBALL & MJO ■ 12/14-12/20	Living Legends	3	196	—	—	VARIOUS ARTISTS 12/14-12/20	Best Classics 100	196	
146	132	121	1	JOSH GRACIN 12/14-12/20	Josh Gracin	11	197	195	196	ALISON KRAUSS & UNION STATION A 12/14-12/20	Live	36	
147	154	169	6	CROSSFAD 12/14-12/20	Crossfade	147	198	164	157	Lenny Kravitz 12/14-12/20	Bayday	14	
148	129	125	1	SOUNDTRACK ■ 12/14-12/20	99 First Dates	30	199	193	156	LOS TEMERARIOES 12/14-12/20	Veintiatis	11	
149	106	—	4	SNOW PATROL 12/14-12/20	Final Straw	149	200	173	117	SOUNDTRACK ■ 12/14-12/20	Dirty Dancing: Havana Nights	46	

Sales data and internet sales reports compiled by



ARTIST ALBUM &amp; NUMBER/DISTRIBUTING LABEL

TITLE (DISTRIBUTOR)

SALES/UNITS

LAST WEEK	NUMBER 1	1 Week On Number 1	
		FUTURE SOUNDTRACK FOR AMERICA	56
1	1	LIVE LIKE YOU WERE DYING	—
2	2	GARDEN STATE	71
3	3	LICENSE TO CHILL	11
4	4	CONFESIONS	5
5	5	Hallelujah Days	85
6	6	Eastern Energy	62
7	7	Autobiography	2
8	8	Rock Against Bush Vol 2	78
9	9	De Lovely	65
10	10	Feel Like Home	58
11	11	Hymns Of The 40th Parallel	82
12	12	Take It All Away	8
13	13	Songs About Jane	6
14	14	Survival Of The Sickest	20
15	15	Los Lonely Boys	13
16	16	Pretend You're Alive	—
17	17	Book Of Shtk	—
18	18	Closer	52
19	19	New Now	1
20	20	Fallen	40
21	21	Franz Ferdinand	46
22	22	Modest Mouse	32
23	23	Laurel Burch	—
24	24	—	—
25	25	Carly Simon	126

Reflections: Carly Simon's Greatest Hits

Top Internet Album Sales reflects physical offshoots through Internet merchants, based on data collected by Nielsen SoundScan. The list includes Internet album chart rankings are included on the Internet and Soundtrack charts. Albums with the greatest sales gain the week. (Recording Industry Association of America (RIAA) certificate for net shipment of 500,000 albums units (Gold). ▲ RIAA certificate for net shipment of 1 million units (Platinum). ■ RIAA certificate for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Later awards: ▲ Certificate for net shipment of 100,000 units (One). □ Certificate of 200,000 units (Two). ▲ Certificate of 400,000 units (Three). ▲ Asterisk indicates vinyl available. ▲ (R) indicates release in present format (e.g. CD, 2004). © 2004, BMG Music Inc. and Nielsen SoundScan, Inc. All rights reserved.

Sales data compiled by



ARTIST ALBUM &amp; NUMBER/DISTRIBUTING LABEL

LAST WEEK	NUMBER 1	1 Week On Number 1	
		THE PRINCESS DIARIES 2: ROYAL ENGAGEMENT	2 Weeks At Number 1
1	1	THE PRINCESS DIARIES 2: ROYAL ENGAGEMENT	WALT DISNEY 100
2	2	SPIDER-MAN 2	COLUMBIA 100
3	3	A CINDERELLA STORY	HOLLYWOOD 100
4	4	DE-LOVELY	COLUMBIA 100
5	5	GARDEN STATE	PIPER JAFFRAY 100
6	6	SHREK 2	GEffen 100
7	7	13 GOING ON 30	HOLLYWOOD 100
8	8	THE CHEETAH GIRL (EP) ▲	WALT DISNEY 100
9	9	THAT'S SO RAVEN	WALT DISNEY 100
10	10	BLUE COLLAR COMEDY TOUR: THE MOVIE	WARNER BROS. 100
11	11	SO FIRST DATES	MAJOR PICTURES 100
12	12	YU-GI-OH! THE MOVIE	NIKON 100
13	13	O BROTHER, WHERE ART THOU? ▲	LOST HORIZON/AMERICAN 100
14	14	SOME KIND OF MONSTER (EP) [METALLICA]	ELEKTRA 100
15	15	DIRTH DANCING: HAVANA NIGHTS	2 100
16	16	KILL BILL VOL. 2	A BAND APART/MARVEL/MARVEL 100
17	17	THE CHEETAH GIRL: SPECIAL EDITION	WALT DISNEY 100
18	18	KILL BILL VOL. 1	A BAND APART/MARVEL/MARVEL 100
19	19	CONFESIONS OF A TEENAGE DRAMA QUEEN	HOLLYWOOD 100
20	20	THE PUNISHER: THE ALBUM	WIND UP 100
21	21	STUCK IN THE SUBURBS	WALT DISNEY 100
22	22	COLD MOUNTAIN	CDAD/UMA BAND/UMA MUSIC
23	23	LOVE ACTUALLY ▲	J 100
24	24	CHICAGO ▲	EPIC/EMI/UP/NM 100
25	25	THE UZZIE MCGUIRE MOVIE ▲	WALT DISNEY 100

## THE BILLBOARD 200 A-Z (LISTED BY ARTISTS)

212	2	Casting Crowns	96
208	3	Reverend William Mahone	91
203	4	Cast	45
201	5	Global Citizen	100
199	6	Country Strong	73
198	7	Cast	100
197	8	Cast	177
196	9	Cast	114
195	10	The Honey	105
194	11	Cast	183
193	12	Sherry Cioce	85
192	13	Reverend William Mahone	116
191	14	Cast	100
190	15	Cast	143
189	16	Cast	126
188	17	Cast	122
187	18	Cast	105
186	19	Cast	100
185	20	Cast	100
184	21	Cast	100
183	22	Cast	100
182	23	Cast	100
181	24	Cast	100
180	25	Cast	100
179	26	Cast	100
178	27	Cast	100
177	28	Cast	100
176	29	Cast	100
175	30	Cast	100
174	31	Cast	100
173	32	Cast	100
172	33	Cast	100
171	34	Cast	100
170	35	Cast	100
169	36	Cast	100
168	37	Cast	100
167	38	Cast	100
166	39	Cast	100
165	40	Cast	100
164	41	Cast	100
163	42	Cast	100
162	43	Cast	100
161	44	Cast	100
160	45	Cast	100
159	46	Cast	100
158	47	Cast	100
157	48	Cast	100
156	49	Cast	100
155	50	Cast	100
154	51	Cast	100
153	52	Cast	100
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143	62	Cast	100
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132	73	Cast	100
131	74	Cast	100
130	75	Cast	100
129	76	Cast	100
128	77	Cast	100
127	78	Cast	100
126	79	Cast	100
125	80	Cast	100
124	81	Cast	100
123	82	Cast	100
122	83	Cast	100
121	84	Cast	100
120	85	Cast	100
119	86	Cast	100
118	87	Cast	100
117	88	Cast	100
116	89	Cast	100
115	90	Cast	100
114	91	Cast	100
113	92	Cast	100
112	93	Cast	100
111	94	Cast	100
110	95	Cast	100
109	96	Cast	100
108	97	Cast	100
107	98	Cast	100
106	99	Cast	100
105	100	Cast	100
104	101	Cast	100
103	102	Cast	100
102	103	Cast	100
101	104	Cast	100
100	105	Cast	100
99	106	Cast	100
98	107	Cast	100
97	108	Cast	100
96	109	Cast	100
95	110	Cast	100
94	111	Cast	100
93	112	Cast	100
92	113	Cast	100
91	114	Cast	100
90	115	Cast	100
89	116	Cast	100
88	117	Cast	100
87	118	Cast	100
86	119	Cast	100
85	120	Cast	100
84	121	Cast	100
83	122	Cast	100
82	123	Cast	100
81	124	Cast	100
80	125	Cast	100
79	126	Cast	100
78	127	Cast	100
77	128	Cast	100
76	129	Cast	100
75	130	Cast	100
74	131	Cast	100
73	132	Cast	100
72	133	Cast	100
71	134	Cast	100
70	135	Cast	100
69	136	Cast	100
68	137	Cast	100
67	138	Cast	100
66	139	Cast	100
65	140	Cast	100
64	141	Cast	100
63	142	Cast	100
62	143	Cast	100
61	144	Cast	100
60	145	Cast	100
59	146	Cast	100
58	147	Cast	100
57	148	Cast	100
56	149	Cast	100
55	150	Cast	100
54	151	Cast	100
53	152	Cast	100
52	153	Cast	100
51	154	Cast	100
50	155	Cast	100
49	156	Cast	100
48	157	Cast	100
47	158	Cast	100
46	159	Cast	100
45	160	Cast	100
44	161	Cast	100
43	162	Cast	100
42	163	Cast	100
41	164	Cast	100
40	165	Cast	100
39	166	Cast	100
38	167	Cast	100
37	168	Cast	100
36	169	Cast	100
35	170	Cast	100
34	171	Cast	100
33	172	Cast	100
32	173	Cast	100
31	174	Cast	100
30	175	Cast	100
29	176	Cast	100
28	177	Cast	100
27	178	Cast	100
26	179	Cast	100
25	180	Cast	100
24	181	Cast	100
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3	202	Cast	100
2	203	Cast	100
1	204	Cast	100
0	205	Cast	100
1	206	Cast	100
2	207	Cast	100
3	208	Cast	100
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9	214	Cast	100
10	215	Cast	100
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15	220	Cast	100
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17	222	Cast	100
18	223	Cast	100
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23	228	Cast	100
24	229	Cast	100
25	230	Cast	100
26	231	Cast	100
27	232	Cast	100
28	233	Cast	100
29	234	Cast	100
30	235	Cast	100
31	236	Cast	100
32	237	Cast	100
33	238	Cast	100
34	239	Cast	100
35	240	Cast	100
36	241	Cast	100
37	242	Cast	100
38	243	Cast	100
39	244	Cast	100
40	245	Cast	100
41	246	Cast	100
42	247	Cast	100
43	248	Cast	100
44	249	Cast	100
45	250	Cast	100
46	251	Cast	100
47	252	Cast	100
48	253	Cast	100
49	254	Cast	100
50	255	Cast	100
51	256	Cast	100
52	257	Cast	100
53	258	Cast	100
54	259	Cast	100
55	260	Cast	100
56	261	Cast	100
57	262	Cast</td	



## Billboard TOP JAZZ ALBUMS™

Sales data compiled by



SoundScan

Title

LAST WEEK	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL	NUMBER 1	Weeks At Number 1
1 DIANA KRALL ● <small>REPRISE RECORDS</small>	■ The Girl In The Other Room	17	Weeks At Number 1
2 HARRY CONNICK, JR. ▲	Only You		
3 AL JARREAU	Accentuate The Positive		
4 HEESE OLSTED	Rowen Olstend		
5 DR. JOHN	N'Awlinz Dat Or D'Wééz		
6 DIANA KRALL ● <small>REPRISE RECORDS</small>	Live In Paris		
7 VARIOUS ARTISTS	Ultra Lounge: Cocktails With Colin Porter		
8 TIM HAT TRIO	Book Of Silk		
9 VARIOUS ARTISTS	The Very Best Of Coltrane		
10 TONY BENNETT & K.D. LANG ●	A Wonderful World		
11 COLE PORTER	It's So Lovely: The Authentic Cole Porter Collection		
12 THE RALMEY LEWIS TRIO	Time Flies		
13 HENRY & MONICA MANCINI	Ultimate Maenici		
14 KARIN ALLYSON	Wild For You		
15 ELLIANE ELIAS	Desnir		
16 PETER CINCOTTI	Peter Cincotti		
17 QUINCY JONES AND BILL COSBY	The Original Jazz Sessions 1960		
18 STEVE TYRELL	This Guy's In Love		
19 JACKIE ALLEN	Love Is Blue		
20 JOHN PIZZARELLI	Bossa Nova		
21 VARIOUS ARTISTS	Happy Birthday Newport: 50 Swinging Years		
22 NAT KING COLE	Lover Songs		
23 VARIOUS ARTISTS	Jazz For Kids: Sing, Clap, Wiggle & Shake		
24 VARIOUS ARTISTS	The Definitive American Songbook A - Vol. 1		
25 VARIOUS ARTISTS	The Definitive American Songbook J - K Vol. 2		

## Billboard

## TOP CONTEMPORARY JAZZ

Sales data compiled by



SoundScan

Title

LAST WEEK	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL	NUMBER 1	Weeks At Number 1
1 NORAH JONES ● <small>REPRISE RECORDS</small>	Come Away With Me	130	Weeks At Number 1
2 JAMIE CULLUM	TwentySomethin'		
3 BONET JAMES	Paré		
4 VARIOUS ARTISTS	Forever: For Luther		
5 WAYMAN TISDALE	Hot Time		
6 KENNY G	Ultimate Kenny G		
7 VARIOUS ARTISTS	Indie Beach Recordings Presents: Unwrapped Vol. 3		
8 INCOCOGNITO	Adventures In The Thin Sunshine		
9 GEORGE BENSON	Irresistible		
10 MATT DUSK	Two Shots		
11 REGINA BELLE	Smooth Jazz Classics Group		
12 FOURPLAY	Lazy Afternoon		
13 DADE KOK	Journey		
14 EVERETTE HARP	Saxophone		
15 GERALD ALBRITTON	All For You		
16 MARCUS JOHNSON	Kickin' It Up		
17 SPYRO GYRA	Just Doing What I Do		
18 KIM WATERS	The Deep End		
19 KATIE MELUA	In The Name Of Love		
20 CHRIS BOTTI	Call Off The Search		
21 THE BENUIT/FREEMAN PROJECT	A Thousand Kisses Deep		
22 PETER WHITE	Confidential		
23 WILL DOWNING	Emotions		
24 VARIOUS ARTISTS	THUG (The House Of Urban Groove): Jazz		
25 PRAFUL	One Day Deep		

Albums with the greatest sales gain this week. ● Recording Industry Act of America (RIAA) certification for not shipment of 100,000 album units (Gold). ■ RIAA certification for not shipment of 1 million units (Platinum). ▲ RIAA certification for not shipment of 10 million units (Diamond). Numerical following Platinum or Diamond indicates albums that have sold 10 million units. For Gold, and double albums with a running time of 100 minutes or more, the week's sales are multiplied by 100 to determine the number of weeks at number one. The week [■] indicates past or present nonchart position. ©2004 NIELSEN BROADCAST MUSIC, INC. and Nielsen SoundScan, Inc. All rights reserved.

Sales data for Classical, New Age, and Kid Audio charts compiled by



Nielsen SoundScan

SEPTEMBER 4, 2004

## Billboard TOP CLASSICAL ALBUMS

Sales data compiled by



SoundScan

Title

LAST WEEK	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL	NUMBER 1	Weeks At Number 1
1 YO-YO MA WITH THE AMSTERDAM BAROQUE ORCHESTRA & TON KOOPMAN	31 Weeks At Number 1	Yo-Yo Ma	
2 JOSHUA BELL	Romance Of The Violin		
3 SOUNDTRACK	Master And Commander: The Music From The Motion Picture		
4 ANNA NETREBKO WITH THE MAHLER CHAMBER ORCHESTRA (ABRSM)	Songs Lines		
5 ANDRE RIEU	Live In Dubai		
6 THE MORMON TABERNACLE CHOIR	America's Favorite Songs, Hymns & Anthems		
7 ANONYMOUS	Peace Like A River		
8 HANNUKKAH MUSIC (IMI)	American Angels		
9 ANDREA BOCELLI & THE ROYAL PHILHARMONIC ORCHESTRA GROUP	Sentiments		
10 VARIOUS ARTISTS	The Most Relaxing Classical Album... Ever!		
11 JOSHUA BELL	The Romantic Violin		
12 LORRAINE HUNT LIEBERSON	Back: Constant BWV 82 And 195		
13 NIKOLAIUS HARNONCOURT	Mozart: Requiem		
14 JANIS JARRELL WITH THE POLISH PHILHARMONIC NATIONAL ORCHESTRA OF POLAND (STRIGA)	Teaser/Sheet		
15			
16			

SEPTEMBER 4, 2004

## Billboard TOP CLASSICAL BUDGET

LAST WEEK	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL	NUMBER 1	Weeks At Number 1
1	CLASSICAL FAVORITES	100 CLASSICAL FAVORITES	100
2	CLASSICAL FOR RELAXATION	CLASSICAL FOR RELAXATION	100
3	CLASSICAL FAVORITES	CLASSICAL FAVORITES	100
4	CLASSICAL PIANO	CLASSICAL PIANO	100
5	CLASSICS FOR MEDITATION	CLASSICS FOR MEDITATION	100
6	CLASSICAL PIANO	CLASSICAL PIANO	100
7	CLASSICAL PIANO	CLASSICAL PIANO	100
8	CLASSICAL PIANO	CLASSICAL PIANO	100
9	CLASSICAL PIANO	CLASSICAL PIANO	100
10	CLASSICAL PIANO	CLASSICAL PIANO	100
11	CLASSICAL PIANO	CLASSICAL PIANO	100
12	CLASSICAL PIANO	CLASSICAL PIANO	100
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15	CLASSICAL PIANO	CLASSICAL PIANO	100
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17	CLASSICAL PIANO	CLASSICAL PIANO	100
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95	CLASSICAL PIANO	CLASSICAL PIANO	100
96	CLASSICAL PIANO	CLASSICAL PIANO	100
97	CLASSICAL PIANO	CLASSICAL PIANO	100
98	CLASSICAL PIANO	CLASSICAL PIANO	100
99	CLASSICAL PIANO	CLASSICAL PIANO	100
100	CLASSICAL PIANO	CLASSICAL PIANO	100

SEPTEMBER 4, 2004

## Billboard TOP CLASSICAL Crossover

LAST WEEK	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL	NUMBER 1	Weeks At Number 1
1 JOSH GROBAN	41 Weeks At Number 1	Closer	
2 BOND	Classified		
3 HAYLEY WESTENRA	Part		
4 THE IRISH TENORS	We Three Kings		
5 JOSH GROBAN	Josh Groban In Concert		
6 BOND	Beats: Remixed		
7 SARAH BRIGHTMAN	Harum		
8 BOND	Shine		
9 ANDRE RIEU	At The Movies		
10 AMICU FOREVER	The Opera		
11 YO-YO MA	Obrigado Brazil		
12 CHARLOTTE CHURCH	Prelude: The Best Of Charlotte Church		
13 THE IRISH TENORS	Heritage		
14 SISSEL	My Heart		
15 VARIOUS ARTISTS	The Ultimate Classical Collection		
16 VARIOUS ARTISTS	The Healing Garden Collection		
17 YANNI	Ethnicity		
18 VARIOUS ARTISTS	Wellness Music: Body & Soul		
19 VARIOUS ARTISTS	Elements: Beyond The Real		
20 SECRET GARDEN	The Best Of Secret Garden: 20th Century Masters: The Millennium Collection		
21 VARIOUS ARTISTS	Elements: Quiet Moods		
22 VARIOUS ARTISTS	Wellness Music: Quiet Times		
23 VARIOUS ARTISTS	Elements: Deep Relaxation		
24 VARIOUS ARTISTS	Wellness Music: Deep Relaxation		
25 VARIOUS ARTISTS	Wellness Music: Deep Relaxation		
26 VARIOUS ARTISTS	Wellness Music: Deep Relaxation		
27 VARIOUS ARTISTS	Wellness Music: Deep Relaxation		
28 VARIOUS ARTISTS	Wellness Music: Deep Relaxation		
29 VARIOUS ARTISTS	Wellness Music: Deep Relaxation		
30 VARIOUS ARTISTS	Wellness Music: Deep Relaxation		
31 VARIOUS ARTISTS	Wellness Music: Deep Relaxation		
32 VARIOUS ARTISTS	Wellness Music: Deep Relaxation		
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35 VARIOUS ARTISTS	Wellness Music: Deep Relaxation		
36 VARIOUS ARTISTS	Wellness Music: Deep Relaxation		
37 VARIOUS ARTISTS	Wellness Music: Deep Relaxation		
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45 VARIOUS ARTISTS	Wellness Music: Deep Relaxation		
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91 VARIOUS ARTISTS	Wellness Music: Deep Relaxation		
92 VARIOUS ARTISTS	Wellness Music: Deep Relaxation		
93 VARIOUS ARTISTS	Wellness Music: Deep Relaxation		
94 VARIOUS ARTISTS	Wellness Music: Deep Relaxation		



# Rhythmic Installs Revolving Door Atop Chart

"Goodies" by Ciara Featuring

Pete Pablo takes over the top spot on the Rhythmic Top 40 chart. That ends the one-week run by **Terror Squad's** "Lean Back," which was preceded by the single-week No. 1 stay by "Sunshine" from **Lil' Flip Featuring Lea**.

Counting the final week at No. 1

on Hot R&B/Hip-Hop Singles & Tracks, coming in at No. 41 with "My Boo."

The only title to debut higher was also by Usher, when "Burn" bowed at No. 35 in May. Between them, Usher and Keys have worn the No. 1 crown on the chart for 27 of the 36 weeks this year.

Initially sur-  
facing on the  
Net months ago  
as a bootleg with  
co-vocals by  
Beyoncé, "Boo"  
was re-cut with  
Keys' voice.  
Although not  
included on  
either artist's lat-  
est albums,  
Usher's "Confes-  
sions" is slated to be repackaged  
and rereleased Oct. 5 with "Boo"  
and other new tracks.

**THE L WORDS:** Kimberley Locke's "8th World Wonder" and "Heav-  
en" by Los Lonely Boys  
make their way into the  
top 10 of the Adult  
Contemporary chart,  
becoming the first debut acts to hit

that portion of the chart this year. "Wonder" climbs 12-10 in its 21st week, becoming one of the longest climbs to reach the top 10 in the chart's history. Only Norah Jones' "Don't Know Why" (32 weeks) and Train's "Drops of Jupiter (Tell Me)" (49) took longer treks.

By contrast, "Heaven" jumps 14-9 in its 11th week, which is quick by AC chart standards. The last artist to take a debut single into the top 10 faster was Kelly Clarkson, who reached the top 10 in four weeks with "A Moment Like This" in November 2002.

**DIGITAL COUNTER:** Sales of digital tracks increase by 14% to a new one-week high of 2.9 million paid downloads. Leading the charge on the Hot Digital Tracks chart for a fourth straight week is **Maroon 5's** "She Will Be Loved" with 16,000 downloads.

Debuting on the chart at No. 23 is **Britney Spears'** "I've Just Begun" Having My Fun." The cut, an outtake from the "In the Zone" sessions, has yet to be released in the United States. In Europe, the song was included on a bonus CD that came with the "In the Zone" DVD.

A digital version of the track was available in the United States exclusively through Wal-Mart and **Sony Connect's** download stores, and is now also offered through iTunes.

**FOR THE RECORD:** Contrary to an item in last issue's column, Green Day and **Linkin Park** and **Red Hot Chili Peppers**, have each placed at least three No. 1 songs

from the same album on the Modern Rock chart.

Additional reporting by **Keith Caulfield** in Los Angeles.

## Singles Minded

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spent by **Juvenile's** "Slow Motion" in the Aug. 14 issue, the top of the rhythmic chart has seen four different No. 1s in as many weeks.

The last time the chart had such a turnover was in May 2003 when **R. Kelly's** "Ignition" gave way, in order, to **Sean Paul's** "Get Busy," **Fabolous'** "Can't Let You Go" and **50 Cent's** "21 Questions." Before that, the last such run was in November 1992.

Elsewhere on the rhythmic list, long chart runs are cropping up, as 11 titles on the 40-position list surpass the 20-week mark. The leaders of the pack are **Pete Pablo's** "Freak-a-Lek" with 36 weeks and **Usher's** "Yeah!" at 35. Such terrors are not often seen on this chart.

In No. 33, only **Baby Bash Featuring Franklin's** "Suga Suga" logged more than 35 weeks. One has to go back to 1999 to find a year with two or more songs with such lengthy stays. That year, four tracks posted 35-plus-week stints.

While one can surmise that a lack of quality songs is causing programmers to play it safe with proven hits, **WHTZ** Greenville, S.C., PD Fisher believes solid new songs must be given the chance to grow.

"I think a big part of why radio is holding on to songs longer is because most programmers don't trust their gut," he says. "We fear the unfamiliar and are reluctant to let new songs establish themselves, so we hold on to the older songs for safety."

Songs that took a while to gain a foothold include "Freak-a-Lek," which took 16 weeks to reach the top 10, and current top 10s "Turn Me On" by **Kevin Lyttle and Christina Milian's** "Dip It Low." Fisher adds, "These songs took their respective labels months to prove and now they're kicking ass."

**'BOO' DEBUT:** Usher and Alicia Keys team to make the second-highest debut of the year so far

## SEPTEMBER 4, 2004 Billboard MAINSTREAM TOP 40

THIS WEEK	LAST WEEK	TITLE	ARTIST (INPRINT/PROMOTION LABEL)
1	1	Pieces Of Me (Remix)	Usher (RCA)
2	Leave (Get Off)	LeAnn Rimes (Curb)	
3	She Will Be Loved	Maroon 5 (BMG)	
4	Big It Up	Big & Rich (Curb)	
5	Move Ya Body	Shaggy (Sony Music/BMG)	
7	My Happy Ending	Shaggy (Sony Music/BMG)	
11	Let's Get It Right	Black Box (BMG)	
4	If I Ain't Got You	Shaggy (Sony Music/BMG)	
7	The Reason	Shaggy (Sony Music/BMG)	
13	My Place	Shaggy (Sony Music/BMG)	
10	Slow Motion	Usher (RCA)	
15	I Like That	Usher (RCA)	
14	Mean To Live	Shaggy (Sony Music/BMG)	
15	Somebody (I'm Gonna Love You)	Shaggy (Sony Music/BMG)	
16	Do The Way Down	Shaggy (Sony Music/BMG)	
17	Confessions, Part II	Shaggy (Sony Music/BMG)	
18	Yeah!	Usher (RCA)	
22	One Thing	Shaggy (Sony Music/BMG)	
26	Breaking The Habit	Shaggy (Sony Music/BMG)	

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## SEPTEMBER 4, 2004 Billboard ADULT TOP 40

THIS WEEK	LAST WEEK	TITLE	ARTIST (INPRINT/PROMOTION LABEL)
1	1	The Reason	Madonna (RCA)
2	Heaven	U2 (BMG)	
3	Accidentally in Love	Smash Mouth (BMG)	
4	This Love	Madonna (RCA)	
5	She Will Be Loved	Maroon 5 (BMG)	
6	Away From The Sun	Shaggy (Sony Music/BMG)	
7	One Thing	Shaggy (Sony Music/BMG)	
8	Mean To Live	Shaggy (Sony Music/BMG)	
9	I Don't Want To Be	Shaggy (Sony Music/BMG)	
10	Love Song	Shaggy (Sony Music/BMG)	
12	Places For Me	Shaggy (Sony Music/BMG)	
13	Slow Motion	Usher (RCA)	
15	I Like That	Usher (RCA)	
14	Mean To Live	Shaggy (Sony Music/BMG)	
15	Somebody (I'm Gonna Love You)	Shaggy (Sony Music/BMG)	
16	Do The Way Down	Shaggy (Sony Music/BMG)	
17	Confessions, Part II	Shaggy (Sony Music/BMG)	
18	Yeah!	Usher (RCA)	
22	One Thing	Shaggy (Sony Music/BMG)	
26	Breaking The Habit	Shaggy (Sony Music/BMG)	

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## HitPredictor

DATA PROVIDED BY BILLBOARD MONITOR

ADULT CONTEMPORARY

NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL

CLAY AIRKEN (CLAY AIRKEN)

EVANESCENCE (MAROON 5)

KEITH URBAN (CLAY AIRKEN)

REGENT TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL

LINKIN PARK (CLAY AIRKEN)

SWITCHFOOT (CLAY AIRKEN)

THE KILLERS (CLAY AIRKEN)

THE STORY OF THE YEAR (CLAY AIRKEN)

EVANESCENCE (CLAY AIRKEN)

THE VANDALS (CLAY AIRKEN)

ROBBING FOR SOUP (CLAY AIRKEN)

SHERRYL CROW (CLAY AIRKEN)

THE EXPLOSION (CLAY AIRKEN)

COUNTING CROWS (CLAY AIRKEN)

ACCIDENTAL IN LOVE (CLAY AIRKEN)

JOHN GRANT (CLAY AIRKEN)

WHEN I RODE (CLAY AIRKEN)

REGENT TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL

CROSSROAD (THE EXPLOSION)

BLINK-182 (THE EXPLOSION)

HOODSTANK (THE EXPLOSION)

SAFETY FOUND GLORY (THE EXPLOSION)

SHRED (THE EXPLOSION)

EMINEM (THE EXPLOSION)

MODEST MOUSE (THE EXPLOSION)

GOING DOWN (THE EXPLOSION)

GOESMACK (THE EXPLOSION)

SHAGGY (THE EXPLOSION)

THE STROKES (THE EXPLOSION)

THE END (THE EXPLOSION)

REGENT TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL

THE EXPLOSION (THE EXPLOSION)

BLINK-182 (THE EXPLOSION)

HOODSTANK (THE EXPLOSION)

SAFETY FOUND GLORY (THE EXPLOSION)

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GOING DOWN (THE EXPLOSION)

GOESMACK (THE EXPLOSION)

SHAGGY (THE EXPLOSION)

SEPTEMBER 4  
2004

# Billboard® HOT 100 AIRPLAY™

LAST WEEK		THIS WEEK		LAST WEEK		THIS WEEK	
POSITION	ARTIST / IMPRINT / PROMOTION / LABEL	POSITION	ARTIST / IMPRINT / PROMOTION / LABEL	POSITION	ARTIST / IMPRINT / PROMOTION / LABEL	POSITION	ARTIST / IMPRINT / PROMOTION / LABEL
1	15 <b>Leon Beck</b> (LIVE)	26	22 <b>Burn</b> (LIVE)	31	6 <b>Breath, Stretch, Shake</b> (LIVE)	61	2 <b>Breath, Stretch, Shake</b> (LIVE)
2	2 <b>Sunshiners</b> (LIVE)	27	20 <b>Shy</b> (LIVE)	32	4 <b>Take Everything</b> (LIVE)	62	1 <b>Take Everything</b> (LIVE)
3	9 <b>Goofies</b> (LIVE)	28	26 <b>Southside</b> (LIVE)	33	13 <b>White Hippo</b> (LIVE)	55	13 <b>White Hippo</b> (LIVE)
4	7 <b>My Place</b> (LIVE)	29	24 <b>Yeah!</b> (LIVE)	34	5 <b>Just Like You</b> (LIVE)	54	5 <b>Just Like You</b> (LIVE)
5	14 <b>Slow Motion</b> (LIVE)	30	31 <b>Live Like You Were Oying</b> (LIVE)	35	6 <b>Save A Horse! (Ride A Cowboy!)</b> (LIVE)	56	6 <b>Save A Horse! (Ride A Cowboy!)</b> (LIVE)
6	6 <b>Tara Me Go</b> (LIVE)	31	35 <b>Let's Go Get Started</b> (LIVE)	36	10 <b>Like You</b> (LIVE)	44	10 <b>Like You</b> (LIVE)
7	5 <b>Oggy R Love</b> (LIVE)	32	38 <b>One Thing</b> (LIVE)	37	28 <b>Stars In Mexico</b> (LIVE)	60	20 <b>Stars In Mexico</b> (LIVE)
8	10 <b>Pieces Of Me</b> (LIVE)	33	28 <b>U Should've Known Bemis</b> (LIVE)	38	67 <b>Breakaway</b> (LIVE)	57	67 <b>Breakaway</b> (LIVE)
9	9 <b>Move Ya Body</b> (LIVE)	34	39 <b>Let's Get Away</b> (LIVE)	39	62 <b>U Saved Me</b> (LIVE)	69	62 <b>U Saved Me</b> (LIVE)
10	12 <b>Ugry</b> (LIVE)	35	37 <b>Let Me In</b> (LIVE)	40	69 <b>Fools Like Today</b> (LIVE)	51	1 <b>Fools Like Today</b> (LIVE)
11	11 <b>If I Ain't Got You</b> (LIVE)	36	40 <b>Owes Go By</b> (LIVE)	41	51 <b>Broken</b> (LIVE)	52	51 <b>Broken</b> (LIVE)
12	8 <b>Confessions Fan II</b> (LIVE)	37	33 <b>Go Back</b> (LIVE)	42	59 <b>Flip Your Wings</b> (LIVE)	53	59 <b>Flip Your Wings</b> (LIVE)
13	5 <b>She Will Be Loved</b> (LIVE)	38	34 <b>Frank A-Lekk</b> (LIVE)	43	74 <b>The Way It's A All About</b> (LIVE)	54	53 <b>The Way It's A All About</b> (LIVE)
14	12 <b>I Like That</b> (LIVE)	39	43 <b>Girls Lee Too</b> (LIVE)	44	63 <b>Feelin' Way Too Damn Good</b> (LIVE)	65	63 <b>Feelin' Way Too Damn Good</b> (LIVE)
15	13 <b>The Reason</b> (LIVE)	40	41 <b>Whiskey Lelashy</b> (LIVE)	45	66 <b>Love Song</b> (LIVE)	66	66 <b>Love Song</b> (LIVE)
16	16 <b>Why?</b> (LIVE)	41	48 <b>On The Way Down</b> (LIVE)	46	73 <b>Noice Clap</b> (LIVE)	71	73 <b>Noice Clap</b> (LIVE)
17	19 <b>U Don't Know</b> (LIVE)	42	45 <b>No No No</b> (LIVE)	47	71 <b>Another What</b> (LIVE)	68	68 <b>Another What</b> (LIVE)
18	17 <b>Jesus Weeks</b> (LIVE)	43	42 <b>Accidentally In Love</b> (LIVE)	48	65 <b>Arway From The Sun</b> (LIVE)	72	65 <b>Arway From The Sun</b> (LIVE)
19	14 <b>Leaves (Get Out)</b> (LIVE)	44	29 <b>On Fire</b> (LIVE)	49	69 <b>In A Real Love</b> (LIVE)	73	69 <b>In A Real Love</b> (LIVE)
20	27 <b>Headphones</b> (LIVE)	45	46 <b>Seeds In The Bucket</b> (LIVE)	50	78 <b>Charlene</b> (LIVE)	74	78 <b>Charlene</b> (LIVE)
21	23 <b>Reverie</b> (LIVE)	46	36 <b>New Coast</b> (LIVE)	51	71 <b>I Can't Get Fair</b> (LIVE)	75	71 <b>I Can't Get Fair</b> (LIVE)
22	20 <b>This Love</b> (LIVE)	47	51 <b>Here For The Party</b> (LIVE)	52	75 <b>Take Me Out</b> (LIVE)	76	75 <b>Take Me Out</b> (LIVE)
23	21 <b>My Happy Ending</b> (LIVE)	48	49 <b>She Thinks She Needs Me</b> (LIVE)	53	77 <b>You're My Everything</b> (LIVE)	77	77 <b>You're My Everything</b> (LIVE)
24	21 <b>Me On You</b> (LIVE)	49	50 <b>I'm Much A Good Thing</b> (LIVE)	54	74 <b>Arway From The Sun</b> (LIVE)	78	74 <b>Arway From The Sun</b> (LIVE)
25	30 <b>Breaking The Habit</b> (LIVE)	50	47 <b>I Don't Wanna Know</b> (LIVE)	55	70 <b>If Nobody Believed In You</b> (LIVE)	79	70 <b>If Nobody Believed In You</b> (LIVE)

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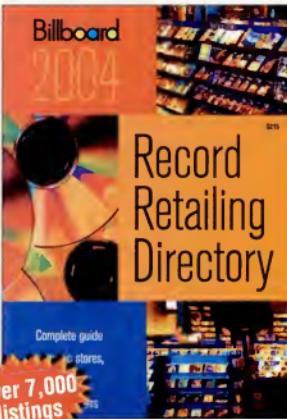
SEPTEMBER 4  
2004 Billboard • HOT DIGITAL TRACKS

LAST WEEK		THIS WEEK	
SONG	ARTIST	SONG	ARTIST
1 <a href="#">She Will Be Loved</a>	<a href="#">EAGLES</a>	26 <a href="#">Struckby Told Me</a>	<a href="#">KATY PERRY</a>
2 <a href="#">My Piece (Explicit Album Version)</a>	<a href="#">TAYLOR SWIFT</a>	27 <a href="#">Float On (Album Version)</a>	<a href="#">KATY PERRY</a>
3 <a href="#">I'm a Believer (All I Have Left Is You)</a>	<a href="#">DUSTY SPRINGER</a>	28 <a href="#">I Like That</a>	<a href="#">KATY PERRY</a>
4 <a href="#">Pieces Of Me</a>	<a href="#">KATY PERRY</a>	29 <a href="#">Welcome Beck</a>	<a href="#">KATY PERRY</a>
5 <a href="#">Breakaway</a>	<a href="#">ONE REPUBLIC</a>	30 <a href="#">Confessions Part II</a>	<a href="#">KATY PERRY</a>
6 <a href="#">My Happy Ending</a>	<a href="#">KATY PERRY</a>	31 <a href="#">Hey Ya! (Radio Mix)</a>	<a href="#">KATY PERRY</a>
7 <a href="#">Yeah!</a>	<a href="#">KATY PERRY</a>	32 <a href="#">Hey Mama</a>	<a href="#">KATY PERRY</a>
8 <a href="#">Town Me On (Album Version)</a>	<a href="#">KATY PERRY</a>	33 <a href="#">Whiskey Lullaby</a>	<a href="#">KATY PERRY</a>
9 <a href="#">Gone</a>	<a href="#">KATY PERRY</a>	34 <a href="#">Refactor</a>	<a href="#">KATY PERRY</a>
10 <a href="#">The Reason</a>	<a href="#">KATY PERRY</a>	35 <a href="#">Roses</a>	<a href="#">KATY PERRY</a>
11 <a href="#">American Idiot</a>	<a href="#">GREEN DAY</a>	36 <a href="#">100 Years</a>	<a href="#">KATY PERRY</a>
12 <a href="#">Hosanna!</a>	<a href="#">KATY PERRY</a>	37 <a href="#">How Come</a>	<a href="#">KATY PERRY</a>
13 <a href="#">Take Me Out (Album Version)</a>	<a href="#">KATY PERRY</a>	38 <a href="#">Lean Back (Edited Version)</a>	<a href="#">KATY PERRY</a>
14 <a href="#">Accidentally in Love</a>	<a href="#">KATY PERRY</a>	39 <a href="#">Dip It Low</a>	<a href="#">KATY PERRY</a>
15 <a href="#">On the Way (Gone Again Version)</a>	<a href="#">PAUL PERIN (ELLA WOODS)</a>	40 <a href="#">Bare</a>	<a href="#">KATY PERRY</a>
16 <a href="#">Leon Beck</a>	<a href="#">KATY PERRY</a>	41 <a href="#">Harder to Breathe</a>	<a href="#">KATY PERRY</a>
17 <a href="#">She Wrote (A Croon) (Album Version)</a>	<a href="#">KATY PERRY</a>	42 <a href="#">Are You Gonna Be My Girl</a>	<a href="#">KATY PERRY</a>
18 <a href="#">Leave (Get Out)</a>	<a href="#">KATY PERRY</a>	43 <a href="#">If I Can't Get You</a>	<a href="#">KATY PERRY</a>
19 <a href="#">Headstrong (Radio Version)</a>	<a href="#">KATY PERRY</a>	44 <a href="#">Let Go</a>	<a href="#">KATY PERRY</a>
20 <a href="#">Slow Motion (Explicit Album Version)</a>	<a href="#">KATY PERRY</a>	45 <a href="#">Toxic</a>	<a href="#">KATY PERRY</a>
21 <a href="#">This Love</a>	<a href="#">KATY PERRY</a>	46 <a href="#">I Don't Wanna Be</a>	<a href="#">KATY PERRY</a>
22 <a href="#">Mean to Live</a>	<a href="#">KATY PERRY</a>	47 <a href="#">She/Her</a>	<a href="#">KATY PERRY</a>
23 <a href="#">I've Just Begun Having My Fun</a>	<a href="#">KATY PERRY</a>	48 <a href="#">Here For The Party</a>	<a href="#">KATY PERRY</a>
24 <a href="#">Sandshine (Explicit Album Version)</a>	<a href="#">KATY PERRY</a>	49 <a href="#">Let's Get Retarded</a>	<a href="#">KATY PERRY</a>
25 <a href="#">Ocean Avenue</a>	<a href="#">KATY PERRY</a>	50 <a href="#">Everybody</a>	<a href="#">KATY PERRY</a>

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Continued from page 3

suggestions that it move up the release date to take advantage of the artist's passing.

"We wanted to treat this with the utmost respect," Burnsey says. "While we wanted it to be commercially successful, we agreed unanimously that we were not going to exploit anything that happened along the way."

So Concord stuck to its original Aug. 31 release date. The label is shipping 1 million units—700,000 domestically, with the rest going to international territories.

"We're spending millions of dollars in marketing and advertising," Burnsey says. "The \$300,000 we're doing

for television [advertising] initially is a drop in the bucket compared to what we're going to be doing through the holidays."

The project, distributed under Concord's new deal with Universal Music & Video Distribution, comprises duets by Charles and a host of luminaries from a cross-section of musical genres.

Concord executive VP senior VP of A&R John Burk co-produced the album with Phil Ramone. Burk says the idea of cutting a duet set arose after Charles signed up for a Concord album last year.

"He's a guy who had an amazingly far-reaching influence and impact on American popular music," Burk says. "He's influenced so many vocalists in so many different genres . . . That segued into, 'Wow, he's a natural for a duet project.'"

He adds, "Some of [the duet partners] were really important to Ray, because they were some of the best friends that he had in life—B.B. King and Willie Nelson and Gladys Knight fall into that category. Then there are artists on the other end of the spectrum, like Norah Jones. That same about because I was reading one of her articles early on in her career, and cited Ray as a major influence."

Other singers appearing on the set include James Taylor, Diana Krall, Elton John, Natalie Cole, Bonnie Raitt, Michael McDonald, Johnny Mathis and

Van Morrison.

Keyboardist Billy Preston, who first performed with Charles as a teenager, plays on three of the duets. He says that though the singer/keyboardist was in failing health during some of the sessions, he was still top of the music.

"Ray was very weak at the time," Preston recalls, "but he would come back and listen to the track and see if he liked it or not. We would make adjustments to the track as he wished. He was very much actively involved."

King, one of Charles' closest friends, says the musician remained as exacting and good-humored in the studio as he was when the two cut their first session together in 1988.

King says, "The first time I recorded with him, he wanted me to do 'Save the Bones for Henry Jones.' Ray wanted to change it; he didn't want to do it the way it was written . . . I couldn't ever get it right. And he said to me, 'God damn, Brother B, I thought you was a musician!'

Sessions for "Genius Loves Company" took place at Charles' Los Angeles studio at the Eastwood Screening Stage at the Warner Bros. lot in Burbank, Calif. They lasted from July 2003 through this spring. The first track cut was "Sinner's Prayer," featuring King and Preston.

Burk laughs and says, "I walked in and I looked around and I went, 'OK,

King of the Blues, Genius of Soul, Fifth Beatle—not the least bit intimidating, OK, roll tape.'"

## TEARS FROM ELTON

The last session, for the John duet "Sorry Seems to Be the Hardest Word," came in March, as Charles' health was declining.

"It was pretty awesome, and we were all deeply moved," Burk says. "People were actually crying in the control room . . . Elton came back in to listen, and he started crying."

The marketplace is awaiting the release with similar emotions.

The album will get a special lift through a strategic partnership between Concord and coffee-shop chain Starbucks, which will carry "Genius Loves Company" in its 8,000 locations worldwide.

Starbucks Entertainment president Ken Lombard says, "We're going to have pretty prominent in-store placement. There will be some marketing promotions that we're working on. There will be content promotions on the Starbucks Web site. Starbucks has the largest wireless platform in the world in conjunction with T-Mobile, so customers can come into Starbucks with their laptops and essentially log on, and they'll see a lot of information about the Ray Charles CD."

Starbucks' XM satellite radio channel will feature the album, and half a dozen urban Starbucks outlets across the country will hold listening parties. The chain will also buy advertising in The New York Times.

Concord has serviced "Genius Loves Company" to all radio formats except top 40.

Other marketing elements include an electronic press kit, a 20-minute program on United Airlines' in-flight audio service and a press push by Los Angeles PR firm Solters & Digney.

There are no direct tie-ins with Taylor Hackford's forthcoming Universal biographical film "Ray," which stars Jamie Foxx as Charles. But Concord can expect a sales bump when the feature opens nationwide Oct. 29.

Charles' death has made his Rhino catalog releases a fixture on the *Billboard* Top Pop Catalog chart. This issue, "The Very Best of Ray Charles" stands at No. 17 on the list with 6,000 units sold for the week, according to Nielsen SoundScan. Charles' "Anthology" is at No. 34 with 5,000 units sold.

Jerry Kramler, divisional merchandising manager of music for 850-store Toys R Us Entertainment in Albany, N.Y., sees bright possibilities for "Genius Loves Company."

"I think this is a piece of music that will be played for many years," he says. "I'll do as much as possible to put it into as many people's homes as possible."

## Petrone

Continued from page 10

nies and retailers—during the launch of the DVD format in the States in 1997. He served as chairman of the multi-format consortium, which is credited with the rapid consumer adoption of the format.

The Los Angeles-based organization was rechartered as the DVD Entertainment Group in January 2000 to incorporate the new DVD-Audio format. Last year, with Petrone still serving as chairman, the organization was rechartered again as the Digital Entertainment Group to reflect its goal of promoting other emerging digital formats.

Petrone was a 30-year veteran in the music industry. He headed the team that introduced the CD in the United States for PolyGram in 1982.

He also created the Compact Disc Group of America with 40 consumer electronics manufacturers and record companies. The group's goal was to increase consumer awareness of the new CD format.

Petrone was acting as executive VP of Philips Electronics Corporate Alliance Group at the time of his death.

He is survived by his wife, Marilyn; his mother, Mary; a brother, Frank; a sister, Anne; and a nephew, Peter.

A memorial service was held Aug. 26 in Los Angeles. In lieu of flowers, the family asks that donations be made to the TJ Martell Foundation.

## Grokster

Continued from page 7

bating piracy online," RIAA president Cary Sherman said in a statement. "We are adjusting and expanding our efforts to target illegal file sharing on additional platforms like eDonkey and others."

RIAA general counsel Steve Marks cautions that the ruling does not clear the users of P2P networks to engage in copyright infringement.

"The underlying activity of uploading and downloading files is direct infringement, and we will continue enforcement against individual users," he says.

Additionally, Marks says the RIAA is stepping up its efforts to educate parents and policymakers alike about the dangers of P2P and its impact on the music business.

Implications of the Grokster ruling figure to be at the top of the

agenda at the next meeting in Washington, D.C., of sponsors of the Induce Act. That meeting is expected to happen imminently.

The bill, S. 2560, would enable artists and labels to sue P2P networks that profit by "inducing" consumers to illegally share protected copyrighted works.

### INDUCE ACT GAINING SUPPORT

While members of the electronics and Internet communities oppose the bill, it would snare innocent parties and stifle innovation, sentiment for the Induce Act is clearly building among copyright owners.

Evan Medow, CEO of independent publisher Windswept Pacific, says that while the Grokster decision is clearly a setback for the industry, it could "serve as an impetus to pass the legislation."

Not all artist representatives share the same enthusiasm.

Attorney Ken Hertz, a partner with Goldring, Hertz & Lichtenstein, says that attempting to thwart P2P technology will only ultimately help encourage its proliferation.

"The decision is going to force record companies to consider that an arrow is gone from their quiver in their attempt to fight a battle they can't win," he says.

When the court fight with P2P operators goes from here is up in the air.

"We're disappointed, but we're evaluating our options," Marks says. "The court ruling potentially casts a long shadow over the recording industry's battle to 'decentralize' P2P networks in court."

RIAA lawyers say that not only is the decision precedent-setting, it promotes file trading by supporting the argu-

ment that there are substantial non-infringing uses of P2P technology.

Carey Ramos, an attorney for many of the music publisher plaintiffs, says a petition will be filed with the U.S. Supreme Court. But still to be decided is whether they will first seek reconsideration by the Ninth Circuit Court. That decision will be made in the next few weeks.

"It's a matter of timing," he says.

Ramos says that seeking reconsideration from the Ninth Circuit would likely delay the case. If there is hope of having the case heard by the Supreme Court this term, a petition needs to be filed by October.

There is no guarantee the Supreme Court would hear the case if the plaintiffs try to fast-track the issue. However, Ramos believes it is a strong candidate for Supreme Court consideration because of the high-

profile nature of the case and the conflicting decisions in the seventh and ninth district federal circuits.

Meanwhile, Matthew Neco, general counsel for StreamCast, says that the company will have to weigh whether to file for a motion to dismiss or to file for a partial summary judgment on the infringing nature of other versions of its software. Still to be decided is how much control StreamCast had while it was using other P2P technology solutions.

The Ninth Circuit ruling applied specifically to Grokster's use of the FastTrack P2P technology and StreamCast's use of a variation of the Gnutella P2P technology.

*Will the Supreme Court consider a Grokster appeal? Read more in Entertainment Law Weekly, to be posted Aug. 31 at billboard.biz/law.*

## DOJ

Continued from page 7

not a target for prosecution.

Brad Buckles, executive VP of anti-piracy for the Recording Industry Assn. of America, said in a statement that the raids are "another sign that the federal government places a high priority on enforcement of our intellectual property laws."

The import of [Audiocsoft's] arrangements is remarkable—the people who use peer-to-peer technologies to deliberately and intentionally flout the law will be held accountable. The consequences may not be simply a civil lawsuit, but criminal prosecu-

tions and jail time."

The warrants issued in the sweep sought evidence about the operators of five hubs of the "Underground Network," an organization of about 7,000 users who, DOJ prosecutors charge, repeatedly violated federal copyright laws by swapping material online.

Arrests are expected following examination of the evidence, investigators say. The maximum penalty for copyright infringement under the new law is a fine of \$250,000 and a five-year prison sentence.

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## Vote Tour

Continued from page 7

the Chicks and James Taylor did 80% to 90% business on the tour and are now mostly clear. Paul, Jim blew out and Brad and Jackson did [well]," Light says. "We're pleasantly surprised."

Light admits that he and the other organizers were a little nervous, taking into consideration that a sizeable portion of potential fans might support the artists but

not the message.

"As it is, the arena acts are sold out, and we believe all tickets will be gone by Labor Day," Light says. "We're opening up the backs of houses now, going to 360 degrees."

The tour begins Oct. 1 at various sites in Pennsylvania. Many of the artists will hit the stage for a grand finale on Oct. 10 in Miami, where Jam, Springsteen and the E Street Band, R.E.M., Dave Matthews Band, John Fogerty, Bright Eyes, Dixie Chicks, Taylor, Ben Harper, Jurassic 5, My Morning Jacket and Death Cab for Cutie on the bill.

# Indie Retailers Find 'Superior' Not So Super

BY ED CHRISTMAN

**SAN DIEGO**—The renewed surge in what independent retailers call "superior" versions of albums was hotly debated at the National Assn. of Recording Merchandisers' convention for the second time in three years.

In the weeks before the Aug. 21-24 confab at the Marriott Hotel here, Victory Records issued Atreyu's album "The Curse" with a bonus track on the version sold at Best Buy. And Hollywood Records gave the Minneapolis-based retailer bonus videos to package with Queen's "We Will Rock You" compilation, which came out Aug. 17.

Best Buy also has become increasingly aggressive about lining up exclusive windows for product in advance of street dates. This holiday season, the retailer has exclusive rights to a four-disc DVD set from Elton John, starting Nov. 9 (*Billboard*, July 24). Last year, it had similar DVD exclusives from the Rolling Stones and John Mellencamp.

Best Buy is not the only big-box store to carry exclusives. Target and Wal-Mart have received

superior versions of albums by such acts as India.Arie and Aerosmith. Retailers also face competition from online digital download stores that distribute exclusive tracks.

By the end of the NARM convention, the Music Monitor Network, which represents roughly 70 independent stores, announced that if labels allowed selective street-date violations or offered some record stores "lesser-quality" versions of a title, MMN members would pull advertising on the label and eliminate promotional support like positioning, discount pricing or point-of-purchase materials.

Further, MMN stated, "if the practice persists, we will [eliminate support of] all product by the label . . . including established acts as well as developing artists."

Two other indie retail groups, the 28-unit Alliance of Independent Media Stores and the Coalition of Independent Music Stores, are said to be considering similar policies.

At the 2002 NARM convention, CIMS and MMN issued policy statements on the topic, and

even NARM itself weighed in on the issue. However, these moves appeared to slow the practice for only a short while.

MMN's revamped policy is far stronger than the one it issued in 2002.

If the indie coalitions stop supporting developing artists from labels that retailer exclusively, the impact could be significant, according to label executives.

Victory and Hollywood say they will no longer engage in the practice. However, Hollywood will issue one more superior project to follow through on a deal it made before the coalitions once again raised objections.

John Timmons, a member of X-Tacy in Louisville, Ky., and a member of CIMS, says superior versions of albums "suck."

Timmons acknowledges the talk of retailers punishing labels that continue to provide superior product to the big boxes. He is unsure if he will engage in the retaliatory tactics, but he says he is not likely to remain open to working with such labels.

While merchants appear up in arms about superior projects, there is no consensus on exactly what constitutes a superior version. Most accounts agree that value adds and licensed products available exclusively to certain retailers are OK—within limits.

Some independent merchants say if a label feels compelled to provide an account with extra music, those exclusives should at least be on a separate disc. When labels add bonus tracks on the same disc with the original album, they say, consumers are likely to perceive that version as superior.

"If an account can use its marketing muscle to get a licensed piece, then that is OK and fair," says Eric Levin, who owns indie store Criminal Records in Atlanta and heads AIMS. "The value add is fine, too. But the exclusive, superior version of the album is what we are on the warpath about."

On the other hand, Levin says the Best Buy/John exclusive doesn't matter to him because John is not a big seller at his stores. Other retailers, however, are considering pulling John's product from their shelves.

## NARM

*Continued from page 3*

were "right on" and agreed with his challenge.

Indeed, one of the focal points at NARM, which ran from Aug. 21-24, was the advent of digital download kiosks, which are expected to strengthen stores' ability to service customers.

At least four companies offering such kiosks were at NARM, and attendees debated each machine's capabilities and how new business model should develop.

More than 1,500 people attended the convention, a 20% increase over the last convention, held 18 months ago. It was the first time NARM was held in a month other than March.

### INDUSTRY ON TRIAL

Davis—who made his comments as part of a keynote Q&A session conducted by *Billboard* director of charts/senior analyst Geoff Mayfield—told retailers: "You are now on trial. You have to hire people that love music . . . and will help us break our artists."

With online competition from the likes of amazon.com and iTunes, Davis said the way that brick-and-mortar retailers will distinguish themselves is through their staffs.

He drew a comparison to the way people dine out. "You can all eat at home. Why do you go out to eat? Because [successful] restaurants have hired articulate, good-looking waiters and waitresses."

Davis said that brick-and-mortar retailers could learn from that example. He bemoaned the "attrition of the old Sam Goody knowledgeable sales person."

Retail must invest in people that make shopping fun, Davis said, citing Amoeba, Ear X-Tacy, Newbury Comics and Waterloo as chains who embrace that approach.

Music merchandisers are generally sensitive to criticism from label executives, who often accuse of siphoning profit margin from their stores to improve the labels' own bottom lines.

But with U.S. album sales on the upswing and having withstood a wrenching, two-year-long consolidation that saw four chain stores for Chapter 11 protection and more than 1,000 record stores close, the merchandisers at the 2002 NARM were feeling like strong survivors and were open to the Davis critique.

"If everybody walked in with the passion he was trying to transmit, we would all be better off," said Mike Fratt, VP of purchasing at the seven-store Homer's chain in Omaha, Neb. "Unattuned [retail]? I love that expression." Fratt says it accurately describes what happens at the big-box stores and some large music specialty chains.

"He was 100% right," said Russ Solomon, chairman emeritus of West

Sacramento, Calif.-based Tower Records. "You've got to have people in the stores who are involved in music."

"I was pretty pleased myself," Solomon continued. "It's wonderful that a guy like him understands about retail and that he cares."

John Timmons, owner of X-Tacy in Louisville, Ky., said he was "blown away" when Davis name-checked his store.

Timmons agreed with Davis' notion that intelligent and involved employees were the key to a strong retail operation. "It's the kid behind the counter who makes the store," he said.

John Kunz, owner of Austin-based Waterloo Records, another store Davis cited, agreed. "It's always been about how well you take care of your customers," Kunz said. "Waterloo is a reflection of who I am, who works there and the community at large."

If Davis' comments at the Aug. 22 opening session were not enough, trends reported from the NPD

Group, presented the following day by NPD Music president Russ Crupnick, gave several good reasons for brick-and-mortar retailers to get their act together.

According to NPD, CD stores have lost market share during the past two years, dropping from 2% to 21% of U.S. sales. During that same time the mass-merchant and electronics store segments each saw significant market share gains. The former category surpassed CD stores, rising from 25% to 28%. The latter is in shooting distance, going from 16% to 20%.

Crupnick said only 25% of consumers NPD polled say they make special trips to a CD store to buy music. Fifty percent responded that they don't care where they buy music. Following the theme that Davis set in his keynote, only 14% of consumers told NPD they like their music shopping experience.

Perhaps most disturbing was the figure that Crupnick revealed about return shopping. Only 32% of respondents said they would

return to a retailer where they had bought something.

### VIRTUAL INVENTORY

A slate of kiosks—including ones from Mix & Burn, Music Inventory Control System, TouchStand and Virtual Music Store—are positioned to play a role helping merchants improve customer service.

While most attendees liked the capabilities that the machines promise to add to stores, some say the concept has a way to go.

While labels, technology partners and merchants are having to wrestle over what shape the business model should take for the kiosks, Newbury Comics CEO Mike Dresse said, "Let's make the pie first instead of arguing over who gets what piece."

Similarly, Hastings Entertainment chairman/president John Marmaduke said the business should "allow for experimentation so that we can find out the customers' sweet spot on pricing."

*(Continued on page 61)*



RAMBLIN' RECORDS' JOHN DAVIS, LEFT, ROCKS THE NARM HOUSE WITH WEA'S JOHN ESPOSITO

For the seventh consecutive year, *Billboard's* delegation at the National Assn. of Recording Merchandisers conference took home one of the trade group's annual awards.

NARM announced the winners of its Merchandisers and Suppliers of the Year Awards during an Aug. 24 dinner ceremony, the final event of NARM's 46th annual convention in San Diego.

Retailer of the year winners were *Tower Records* (large division), *Newbury Comics* (medium) and *Twist & Shout* (small).

Wholesalers of the year were *Handelman Co.*, *Baker & Taylor* and *Electric Fetus*, and distributors of the year were *Sony Music Distribution*, *Ryko Distribution*

and *Redeye Distribution*.

In the entertainment software supplier of the year category, the winners were *Interscope Geffen A&M*, *Well Music Group* and *Righthouse* Records.

*Billboard Information Group* won for related products and services supplier of the year.

**WEA WANNA ROCK:** John Esposito, president of WEA, reprised last year's onstage appearance by accompanying *Rambler Records* artist John Davis on guitar for one song. Inspired by Esposito, *BMG Distribution* executive VP/GM Jordan Katz brought two guitars to the convention this year and had a five-hour jam session with Esposito.

### NEW FACES ON BOARD: NARM

announced its new board lineup during the conference. *Glen Ward* of *Virgin Entertainment Group of North America* is the new chairman, *Gerry Lopez* of *Handelman Co.* is vice chairman, *Bob Schenck* of *Anderson Merchandisers* is treasurer and *Alanya Hill* of *Alder-Record* will serve as secretary.

Other board members are *Bob Esizian* of *Alliance Entertainment*, *Don MacLennan* of *Hear Music/Starbucks*, *Jennifer Schaefer* of *Best Buy*, *Mike Dresse* of *Newbury Comics*, *Rachelle Friedman* of *J&R Music World*, *Tony Kirsch* of *Dart Distributing*, *Susan Peterson* of *Target* and *Richard Willis* of *Baker & Taylor*.

## Billboard Among NARM Awardees

News  
from  
NARM

# DualDisc

Continued from page 7

executives feel that DualDisc's fusion of two ubiquitous formats on a single disc and its compatibility with virtually all players increase the likelihood of mainstream adoption.

"Certainly, one of the important things for us is backward compatibility," says Larry Kenswil, president of Universal Music Group eLabs, "so that the DVD side will be playable on every DVD player in the home today."

"The world is going toward more visuals in the entertainment sector," adds Jordan Katz, VP/GM of BMG Distribution. "People [are] spending [more] screen time, whether it's a computer, television or videogames. It's a natural progression for music to have a visual attached to it."

Retailers also welcome DualDiscs.

"The big news to me about DualDisc is that the majors have finally agreed, for once, on a direction for a new product."



DONNARUMMA: CONSUMERS WANT COMPELLING CONTENT



TRICKETT: RETAIL WANTS CURRENT AND CATALOG TITLES

says Steve Harkins, VP of music and video distributor Baker & Taylor. "That is extremely positive."

The initial launch will contain a mixture of current and catalog titles, says John Trickett, president/CEO of 5.1 Entertainment Group.

"That was something specifically requested by retail," Trickett says. "We're going to supply the bulk, if not all, of the initial catalog release. On Nov. 2, we'll have another 25 titles; then on Nov. 16, we have another 25 coming out. Going for-

ward, 5.1 labels will release between 15 and 25 per month."

The first batch of DualDisc releases from 5.1 will include *Blonde's* "The Curse of Blonde," *Blues Traveler's* "Truth Be Told," *Curtis Mayfield's* *Live at Ronnie Scott's* and *Robert Cray's* "Time Will Tell." Trickett promises that all will be "fully loaded" with DVD content including high-resolution 5.1-channel audio mixes.

Sony will offer DualDiscs by David Bowie, Good Charlotte, Incubus, Yo-Yo

about the hoopla surrounding the kiosks, which allow for in-store CD burning, music compilations and toppling off portable players.

One executive added, "How many times have kiosks been tested in stores from Paperchase to New Leaf down to RedDot Networks?" All three failed because the majors did not support them with access to their product.

The wholesaler continued, "Everyone has had [kiosks], and the consumers don't like them. Tell me, what has changed?"

But Bruce Ogilvie, president of Super D in Irvine, Calif., sees at least the potential for the kiosks to fill in the holes in the supply chain.

"I carry a lot of inventory, and we spend a lot of our time with accounts talking about what is available and what's not," Ogilvie told *Billboard*. "If I could figure out a way that we

could manufacture on the fly, we could use it as a stopgap tool when we run out of hot product. It is also a tool to sell deleted titles."

## SAME TIME NEXT YEAR?

Another big topic of the convention was the relevance of NARM itself.

Prior to the convention, many label executives and even some retailers were questioning the viability of NARM. The group has faltered during the last two years, beset by infighting among members and a leadership void since the departure of president Pam Horowitz. Even the convention was called into question.

On the opening day, Phil Quarararo, executive VP of EMI North America, told *Billboard* that NARM needs to justify its existence. "The question you should be asking is, Why

Ma. Train, Five for Fighting and Miles Davis in its initial launch. Davis' classic "Kind of Blue" features a documentary with contemporary interviews and previously unseen performance footage, says Tom Donnarumma, executive VP of sales at Sony Music Label Group.

"If it's compelling content," he says, "we found that that's what the consumer is looking for; something they can't see on MTV, something they can't find anywhere else."

Warner Music Group will launch DualDisc with a Simple Plan's "Still Not Getting Any...," the Donnas' "Gold Medal" and Trapt's eponymous 2002 release.

Universal Music Group will include Snow Patrol's "Final Straw," Keane's "Hopes & Fears" and a reissue of Nine Inch Nails' "The Downward Spiral" in its DualDisc launch.

BMG, which test-marketed a DualDisc of Usher's "8701," did not reveal initial DualDisc titles, nor did EMI, which test-marketed Fischer's "91" and Jane's Addiction's "Strays."

Label representatives indicate that the DualDisc pricing is "going to be very

competitive to what we have out now." "The customer will appreciate the price," says NARM attendee Mike Dreese, CEO of the Newbury Comics chain. "I was afraid that the majors would kill it by attaching a \$14 or \$15 [wholesale] cost to accounts, but it's going to be priced pretty closely to the cost of an \$18.98 [suggested list price] CD, I hear."

While album sales have rebounded and legitimate digital distribution is growing dramatically, the preceding three years have seen a music industry in crisis as unit sales tumbled amid widespread file sharing and CD burning.

With DualDisc, the incorporating of a DVD to encourage CD sales can become routine. In a larger context, DualDisc can vastly redefine what constitutes an album. Throughout popular music's history, the format on which it is delivered has defined its parameters, from the 7-inch single and the 12-inch LP to the 80-minute-capacity CD.

DualDisc's convergence of audio and video with multichannel and interactive capabilities carries an extensive array of creative choices.

"It definitely opens up a completely new creative palette in a way that's intuitive," says Jeanne Meyer, senior VP of corporate communications at EMI Music. "The artist community is already getting excited about it for that very reason."

Chuck Conard of a Simple Plan says, "It's great for us to have a new venue. We're a very visual band, and this is another creative resource for our fans to get to know us."

WEA Corp. president John Esposito agrees. "At the end of the day, if somebody buys the new Simple Plan record and finds out that they didn't just get audio like the last time they bought a Simple Plan mix but got a high-resolution mix and some special video, and the thing can play in any player they choose to stick it in, it's only logical that they're going to think that that's a much better experience."

*Additional reporting by Chris Morris in San Diego.*

# NARM

Continued from page 60

Marmaduke said kiosk experiments should be limited so that they "can't do any harm in the broad market" if something fails.

But whatever experiments are conducted, he said they should all be "above the water line," in apparent reference to online digital download stores and speculation on whether the business model for downloads allows for profitable music sales.

Merchants are urging the majors to allow all credible kiosk suppliers access to music on the same terms and with the same content so they will have a level playing field.

Some merchants are skeptical

are we here?" Quarararo said. "I don't think NARM can cause change."

But the overwhelming optimism of the convention and the healthy exchange getting down to business changed the opinion of a lot of naysayers.

One head of sales at a major label said that before the convention, he agreed wholeheartedly with Quarararo. But he said this convention really turned his head around and that next year's conference is a must.

NARM also faces a decision on whether to merge with the Video Software Dealers Assn. Feedback cards were seen throughout the convention soliciting opinions from NARM members.

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# 'The Academy's Big Responsibility Is The Diffusion Of Latin Music'

BY LEILA COBO

When attorney/musician Gabriel Abaroa became the first president of the Latin Academy of Recording Arts and Sciences in March 2003, he took over an organization in transition.

Created in 1997, LARAS had been under the stewardship of Michael Greene, then-president/CEO of its big brother, the National Academy of Recording Arts and Sciences. Greene stepped down shortly before Abaroa came on board.

In the past 18 months, Abaroa has overseen much change at LARAS. The organization created a board of trustees whose members are Hispanic and/or have strong ties to the Hispanic community, launched a TV committee, hired a new staff and staged the Latin Grammy Awards in Miami for the first time.

"The word that comes to mind when describing Gabriel is 'transparency,'" Warner Music Latin America VP of marketing Gabriela Martinez says. "He is very balanced and fair, and he has taken it upon himself to fight for the Latin music community."

Although LARAS has made great progress, Abaroa is the first to say that the group's work is far from done. He spoke with *Billboard* about LARAS' challenges prior to the fifth annual Latin Grammys, which CBS will broadcast live Sept. 1 from the Shrine Auditorium in Los Angeles.

**Q:** What is LARAS' definition of Latin music?

**A:** Music in Spanish or Portuguese.

**Q:** So, language is fundamental?

**A:** Yes. Although there is no language in jazz or instrumental music, we've strived to work with a concept of instrumental music that would fall under what's Latin.

**Q:** People say that being Hispanic is not about language but about culture. Can you separate the two?

**A:** One hundred percent. When we talk about markets [here], we talk about the U.S. Hispanic market, which isn't Latin. From the get-go, they exclude everything Portuguese. They consider Mexicans, Colombians, Central Americans—all the immigrant waves that have made it to this country—as U.S. Hispanics. But we have very different behaviors, cultures, etc. . . . Among generations, it's even more complicated. There's a first generation that lives in Spanish. The second generation navigates both waters.

And then there's the third generation. They have Latin blood, but their communication is primarily in English. But in the end, they have a link with their country of origin. So they don't speak Spanish, but culturally, they still behave like Latins.

**Q:** With all that in mind, who watches the Latin Grammys?

**A:** That's our most interesting challenge as an organization. We air on prime time on a North American channel that is normally watched by the mainstream. Our first big challenge is reaching these people without alienating them. Our second challenge is getting Hispanics to watch [as well]. And our third challenge is how to be fair and balance a two-hour TV show where we can only give [out] 10 awards and have maybe half an hour of music. How do we include all genres, all countries and all artists and styles? It's not easy.

We don't measure the quality of the organization by the ratings. But if our partner CBS doesn't see good ratings, it's obvious we can't think we're going to be good business in the future. So, we talk a lot with our partner to establish that the more we have joint promotions the more people will come to the show.

**Q:** Univision is the country's leading Spanish-language network, and traditionally they don't even discuss the Latin Grammys. Have you approached them to try and change this?



## The Last Word

### A Q&A With Gabriel Abaroa

#### Gabriel Abaroa: Career Highlights

- 1975-1985: Performs in the Abana Music Band as a drummer
- 1986: John Procter & Gamble, Mexico
- 1987: Starts legal practice, becoming legal counsel for EMI, Warner, Disa and PolyGram in Mexico, starts a children's record label for Mexico and the United States
- 1994: Joins the International Federation for the Phonographic Industry Latin America as CEO
- 2001: Leaves IFPI Latin America to join Univision Wireless Latin Entertainment, which provides Latin content for the wireless space
- 2002: Elected trustee of the Latin Academy of Recording Arts and Sciences
- 2003: Appointed president of LARAS

**A:** I've had talks with both Univision and Telemundo saying that, at the end of the road, we're one community and our [common] audience is one community. And the music and the artists are also one. If we all aired and promoted events like this, the only thing we would accomplish is having a bigger pie and we could all eat it, figuratively speaking. So, I've had conversations and there are very good points of agreement.

**Q:** Is there any possibility that the awards could be simulcast by CBS and a Spanish-language network?

**A:** We've discussed it. Nothing has come of it. But nothing would make me happier.

**Q:** Some artists were asked to speak in English last year. Is the show in English or Spanish?

**A:** As far as I can influence things, I will ask artists to make their speeches in English because we are on a mainstream channel in the United States, where English is spoken. The music is universal. It can be in any language. But if we want a platform to send our show around the world, we have to recognize that English is the universal language.

**Q:** There are six Latin categories in the mainstream Grammys. Why do we need a Latin Grammy?

**A:** There are six categories that cannot in any way cover all our genres. They are categories that are very local to the United States and are voted upon only by members of NARAS. Many times, that music isn't heard in other parts of the world.

We have 43 categories . . . And we have voting members around the world. So, we're not comparing apples to apples.

**Q:** Why did you add a singer/songwriter category this year?

**A:** What we had seen in years past was that great songwriters or musical poets were practically out of the running from the onset, because they were in categories where they competed with big names that had major promotion behind them. And I think the academy's big responsibility is to care for the promotion and diffusion of Latin music and to ensure that quality is not lost because of improper categorization of the music. The songwriter category recognizes artists of great literary and musical quality.

**Q:** After holding the awards in Miami last year, you're moving back to Los Angeles. Did the issue of whether Cuban artists could perform at the show, which caused controversy in Miami, have any bearing on the decision?

**A:** Zero. We are a pro-music organization. When the voting ballots go out, they don't include passport numbers or nationality.

**Q:** Regional Mexican music, which is the biggest-selling genre by far in the United States, has been underrepresented in the show and in the main nominations. Why?

**A:** Because our show is not only for the U.S. Hispanic marketplace. If it were, we would have to make the kind of effort [to reach that audience that] Telemundo and Univision do with the Billboard and Premios to Nuestro awards.

I don't think TV exposure should be by quotas. We strike the balance with good taste and quality. And we're creating things step by step. Nothing is set in stone, and this organization has changed very much in a very short time.

**Q:** During the past two years, Latin acts have neither performed at the mainstream Grammys nor received an award on the air. Does the existence of the Latin Grammys affect those decisions?

**A:** I don't think there is any agenda or policy on that matter. As a Latin, I would love to have Latinos on the American Grammys. But it's not my job to tell them that. It's the members' job. Members have much more weight than they imagine.

**Q:** When the Latin Grammys started five years ago, some people speculated they wouldn't last. What do you say to that?

**A:** Latin music doesn't die. This is a membership organization, and [as long as] the quality of the membership remains high, there will be an academy and an awards show.



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